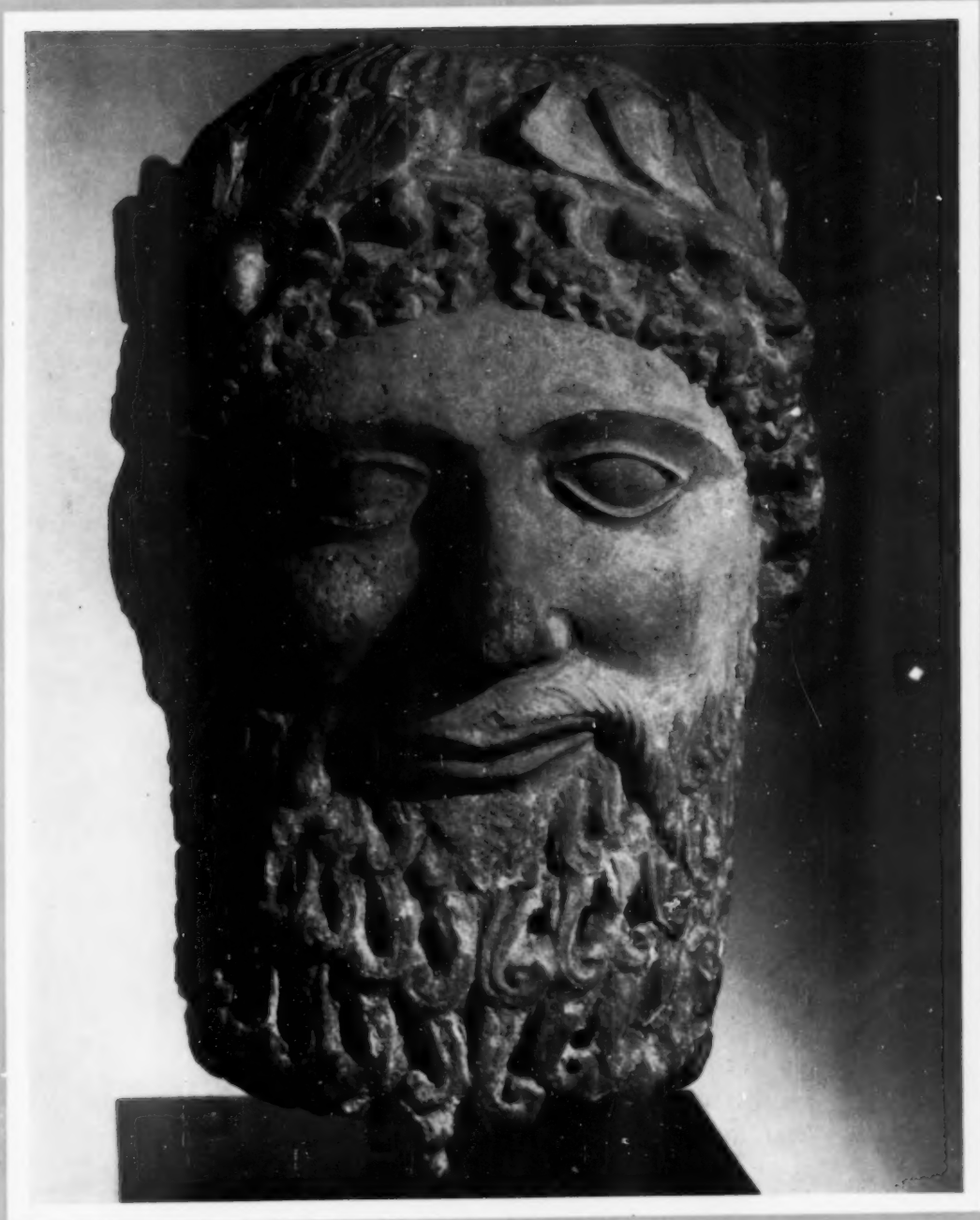


# The ART Quarterly



*Spring, 1959*

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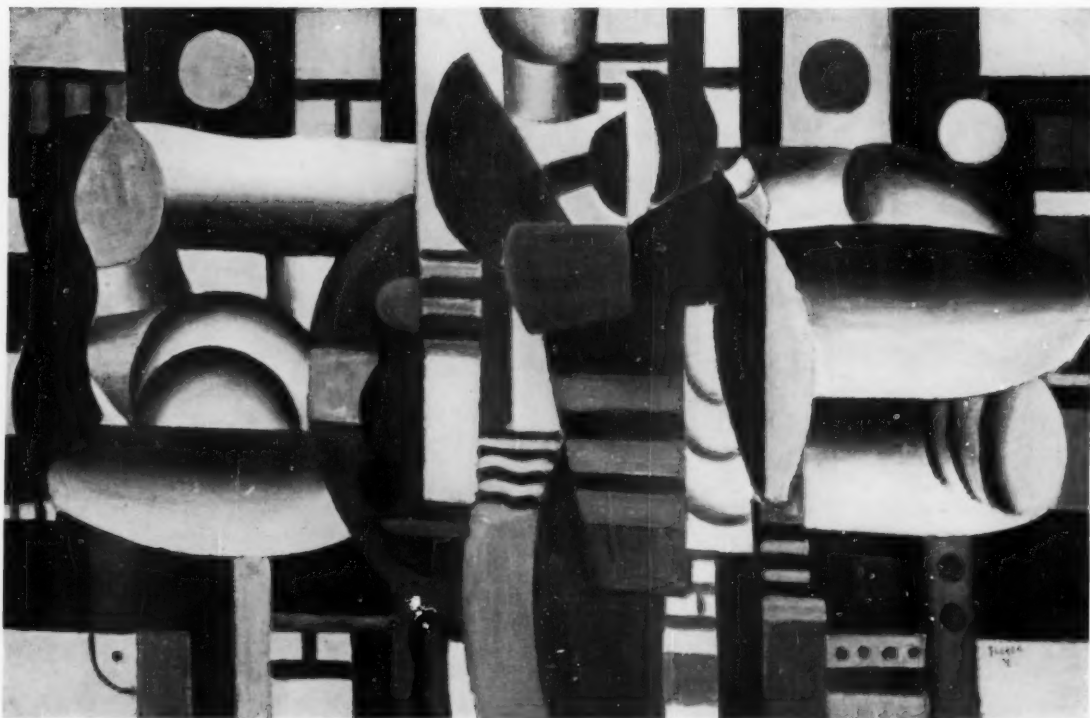
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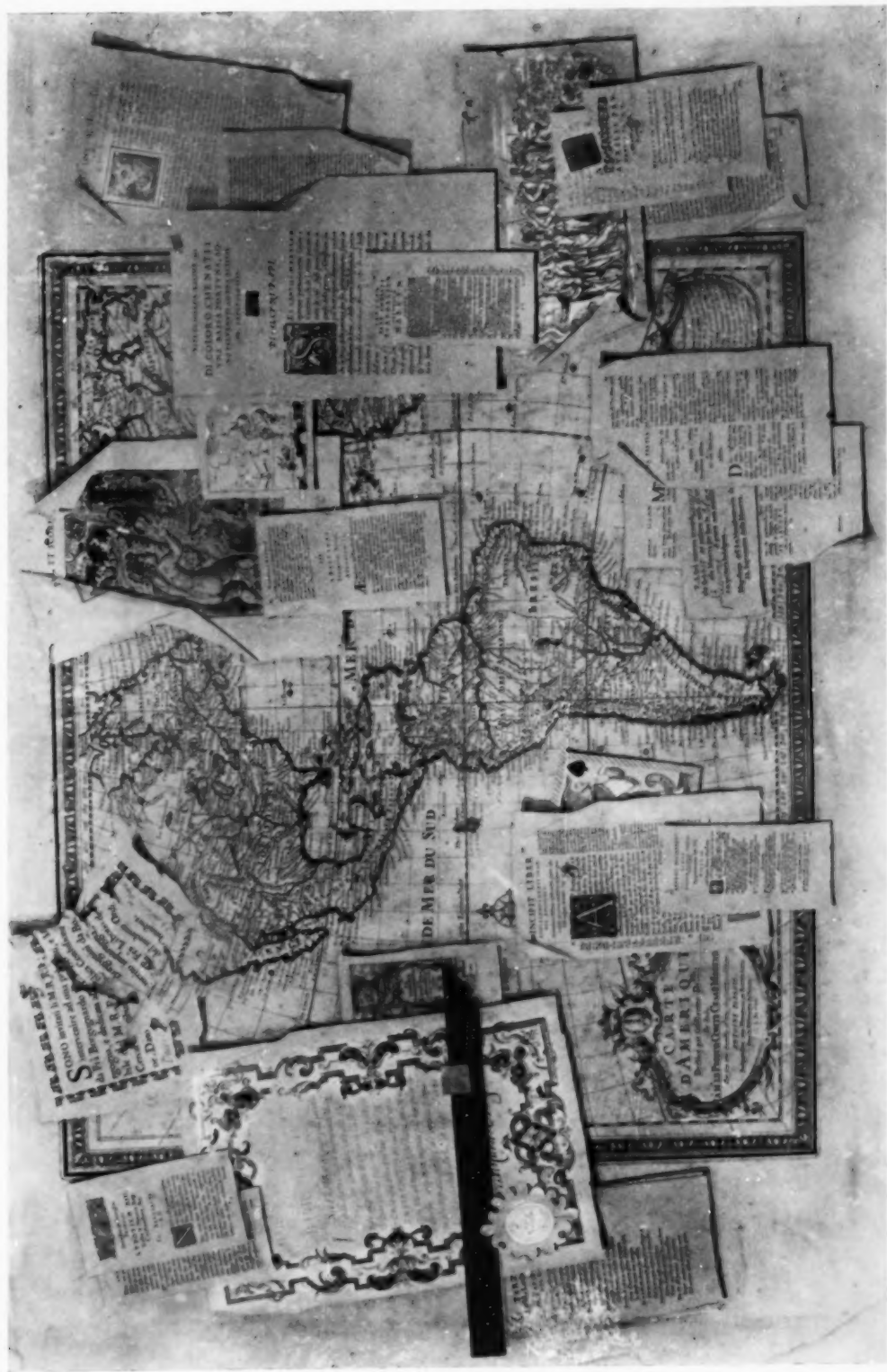
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# The ART Quarterly

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On cover: *Bearded Head of a Votary*, Cypriote, 450-440 B.C.  
The Toledo Museum of Art

VOLUME XXII • NUMBER 1 • SPRING, 1959

THE ART QUARTERLY IS PUBLISHED WITH THE ASSISTANCE OF:

THE ARCHIVES OF AMERICAN ART  
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THE CLEVELAND MUSEUM OF ART  
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*Editorial Office:* The Detroit Institute of Arts, Detroit 2, Michigan

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Published each Spring, Summer, Autumn and Winter by the  
Detroit Institute of Arts, Detroit 2, Michigan. Price \$1.50 per  
copy; \$6.00 per year. Peter Magill, Advertising Representative.  
115 East 57th Street, New York 22, N.Y., Plaza 5-0365.



Fig. 1. MEINDERT HOBBEEMA, *A River Scene*  
The Detroit Institute of Arts



## THE EARLY YEARS OF HOBBEEMA

By WOLFGANG STECHOW

*To Frits Lugt on may 4, 1959*

THE development of the art of Meindert Hobbema<sup>1</sup> is still shrouded in the mists of a deplorable dearth of dates, a superabundance of false attributions and an ample dose of hardy prejudices. The most conspicuous phase of uncertainty continues to be that of his late years. True, no more doubt is now possible with regard to the date of the *Avenue of Middelharnis*, once a perennial bone of contention. This stroke of genius was performed in 1689 by a man who must indeed have continued to paint after having secured a lucrative job with the city of Amsterdam in 1668. However, only one other picture dated in the 1680's is known,<sup>2</sup> few if any can now be dated in the same years on the ground of stylistic criteria, and there is as yet no telling whether the artist did any work at all between 1689 and 1709, the year of his death. But this late phase is not the only one that poses problems. Although we are really well informed only about the 1660's, a period studded with masterpieces, many of which are provided with dates, on the output of the 1670's (more exactly the period after 1671)<sup>3</sup>, we can only make reasonable guesses. The aim of the following remarks is to elucidate the early years of Hobbema which have borne their own goodly share of obscurity and confusion.

The earliest date on any painting by Hobbema is found on a somewhat unassuming picture in The Detroit Institute of Arts (HdG 255; Br. 286; Fig. 1).<sup>4</sup> It is signed MHobbema (I shall soon return to the importance of this particular form of signature) and clearly dated 1658. No over-towering oak trees, no watermill, no glistening distant fields contrasted with shaded groves; instead we find a river flowing serenely from foreground to middleground and a few groups of modest trees lined up in a slightly awkward procession on its bank. Recent cleaning has re-established in the picture a finer harmony of greens, browns and grays, and a rather sparkling brushstroke. There is as yet little of what we are wont to expect of Hobbema, and as we look forward from here to a typical example of the master's style in 1662, such as the *Wooded Road* in Philadelphia (HdG 46; Br. 197; Fig. 8), we become acutely aware of what the

four years that lie between these two works must have meant in Hobbema's development. It is not easy to unravel the complex fabric of these years; and it can surely not be done convincingly by assuming, and then constructing, a one-track evolution. These were years of trial and error such as may be expected of a gifted artist aged twenty to twenty-four—an artist whose later work did not lack erratic elements either. We must be prepared to find ups and downs of quality as well as detours of style. And in order to avoid being led astray we must rely on whatever scraps of authentication we can find.

It is here that the matter of the *form* of the signature on the Detroit painting becomes very important, the more so as very few dates are available. Many years ago Cornelis Hofstede de Groot spoke of a typically early signature of Hobbema's, but the desultory remarks inserted in his *Catalogue Raisonné* of the master's *œuvre* need correction and amplification. The ligature found on the Detroit painting occurs identically on the following reliably attributable pictures:<sup>5</sup>

- Grenoble, Museum, no. 382; HdG 257; Br. 383; (Fig. 2)
- Washington, D.C., Corcoran Gallery, no. 26.101; HdG 139; (Fig. 3)
- Formerly W. T. Blodgett Coll., New York; HdG 41; (Fig. 4)
- Amsterdam, Rijksmuseum, no. 1189; HdG 253; Br. 381; (Fig. 5)
- Glasgow, Art Gallery, no. 469; HdG 256; Br. 463; (Fig. 7)

Of these pictures, only one is dated: that in Grenoble (1659). The identical signature and date occurring on a stylistically alien and qualitatively poor painting in Edinburgh (HdG 150; Br. 389; Fig. 6) have turned out to be false, and the painting itself to be done on top of a late seventeenth century still-life;<sup>6</sup> a monumental warning signal in view of the fact that this "signed and dated" work had never before been doubted, probably in part because the "typically early" form of the signature seemed to exclude an imitation, at least to those who did not realize the full extent of Hobbema's popularity in eighteenth century Great Britain.

In order to gauge the significance of the ligated signature correctly we must first of all check whether it occurs in connection with any later dates. This, fortunately, is not the case. The vast number of paintings dated from 1662 on *never* show this signature but invariably one in which the initial M—or in some cases the full first name Meyndert—is clearly separated from the family name. Apparently the ligated signature could have been used by Hobbema



Fig. 2. MEINDERT HOBBERMA, *A River Scene*  
Grenoble, Museum



Fig. 3. MEINDERT HOBBERMA, *Wooded Landscape with Figures*  
Washington, D.C., The Corcoran Gallery of Art



Fig. 4. MEINDERT HOBBERMA, *The Pool*  
Formerly New York, W. T. Blodgett Collection



Fig. 5. MEINDERT HOBBERMA, *Farm Near the River*  
Amsterdam, Rijksmuseum



Fig. 6. Forgery after HOBBEEMA, *Woody Landscape*  
Edinburgh, National Gallery of Scotland



Fig. 7. MEINDERT HOBBEEMA, *A Group of Trees on the Bank of a River*  
Glasgow Art Gallery





Fig. 8. MEINDERT HOBBERMA, *Wooded Road*  
The Philadelphia Museum of Art



Fig. 9. MEINDERT HOBBERMA, *Peasant Hut*  
Frankfurt, Städel Museum



before 1658; whether it was used a year or so later than 1659 depends on our interpretation of the signature on a small panel in Frankfurt dated in that year (Fig. 9), a problem to which I shall return later. No works securely dated 1660 or 1661 have so far been discovered.' (See postscript, P. 18)

The picture of 1659 in Grenoble (Fig. 2) is unfortunately not known to me in the original<sup>8</sup> but its photograph shows clearly that, at least with regard to its general stylistic properties, it shares many of the characteristics of the Detroit picture, in particular the "tin soldier" trees, the important body of water and the emphasis on the reflection of the trees in the water, even though this slightly later work understandably marks a somewhat closer approach to the style of the sixties by virtue of its greater compactness. The bare twigs of the tree on the left, and the ones inserted in the thicker foliage in the center, together with the characteristically smooth curves of some stems and the rather fuzzy cotton-like foliage (which Hofstede de Groot significantly called "very light green"), re-occur in the painting of the W. A. Clark collection in the Corcoran Gallery in Washington (Fig. 3).<sup>9</sup> The "tin soldier" trees are here in perspective, as it were, and there is no water; but the design of stems and foliage, the figures and the sky correspond entirely to those of the Detroit landscape, and with this work it also shares the very light green and light brown tints of the foliage. Very similar trees and figures, combined with a like use of the road, but with a church and house in the right middleground, appear in the painting once in the W. T. Blodgett collection in New York (Fig. 4), now unfortunately untraceable,<sup>10</sup> which even in the reproduction shows the same signature as the preceding works. In the small masterpiece in the Rijksmuseum, which is rarely exhibited and therefore much too little known (Fig. 5)<sup>11</sup> the composition shows greater calm and maturity. Like the Detroit picture it represents a river receding from the foreground to the left middleground but it is more strictly spread sideways; the river extends across the entire foreground. The other bank is given a more coherent treatment, comes closer to the observer and reaches farther up than in the Detroit, and even the Grenoble pictures. From both of these it is even more clearly distinguished by the absence of the "tin soldier" trees and its greater skill of grouping the trees together; and particularly striking is its very different color harmony in which a wonderfully sonorous gray combines with golden-brown reflections in the river and with rose-brown and gray nuances in the buildings, while the trees, though still preserving a memory of the yellow-green to gray-green and reddish-brown tints of the Corcoran and Detroit pictures, are shot through

with more brilliant highlights. It is a masterpiece of transparency under its characteristically grayish-blue and white sky, and in many respects quite different from Hobbema's later works, among which river landscapes, properly speaking, are altogether exceedingly rare if at all existing. The composition of another *River Scene* in Glasgow (the original is not known to me; Fig. 7) stands about halfway between the pictures in Detroit and Amsterdam, and in turn, seems to authenticate as a composition of this period a *River Scene* known from an engraving (Br. 459) and from two painted versions, one of which (HdG 275; Br. 458) shows a signature vaguely resembling the one discussed earlier.

How do we find a bridge from this group of works clustering around the years 1658 and 1659—all of them rather small and unusual with regard to subject and composition—to the next phase of Hobbema's career? The answer can hardly be expected to come from the paintings dated 1662. Such works as the *Wooded Road* in Philadelphia (Fig. 8) or the *Ferme* in the Louvre (HdG 173; Br. 192), although heavier and of a deeper brown than the pictures of 1663, do foreshadow the mature style of the middle sixties in composition and numerous details. Nor do we feel very close to the early group when confronted with a series of intimately interrelated views of a watermill, at least two of which are dated 1662 (in Nivaagaard and formerly in the Kums collection in Antwerp; HdG 88 and 108; Br. 33 and 34), while others (Petworth; HdG 93; Br. 35; Washington no. 627; HdG 94; Br. 32; and the new acquisition of the Toledo Museum)<sup>12</sup> must belong in the same year. In these compositions the influence of Jacob van Ruisdael is already paramount, and another work of 1662, the *Forest Swamp* in Melbourne,<sup>13</sup> has even been shown to be a faithful copy after an early etching by Ruisdael.<sup>14</sup> Two other works of the same year (HdG 117 and 129; Br. 85 and 280) are likewise clearly "on their way" to 1663.<sup>15</sup> Our best chance to find the link we are seeking lies with the somewhat enigmatic *Peasant Hut* in Frankfurt (HdG 32; Br. 384; Fig. 9). This picture bears an unusual signature "m Hobbema" and the date 1659.<sup>16</sup> Hofstede de Groot mentioned that the painting was erroneously doubted by some because of its brown tone; with Weizsäcker's Frankfurt catalogue of 1900 he referred to the signatures of other paintings bearing the same date (Grenoble, Edinburgh) but did not make it clear that the signature of the Frankfurt picture differs significantly from theirs.

Now this work, evidently rather unlike all other paintings of our early group in its very informal composition and quick sketchiness, is so similar



Fig. 10. MEINDERT HOBBERMA, *Landscape*  
Munich, Alte Pinakothek



Fig. 11. MEINDERT HOBBERMA, *View Along the Amstel*  
London, Nicholas Argenti Collection



Fig. 12. MEINDERT HOBBEEMA(?), *River Landscape*  
Formerly Paris, Edmond de Rothschild Collection



Fig. 13. MEINDERT HOBBEEMA, *A Wooded Landscape*  
Washington, D. C., National Gallery of Art

in the relationship of trees, houses and roads, in the design of its trees and in its brilliant spontaneity to the signed and universally accepted picture in Munich (HdG 40; Br. 385; Fig. 10) that its authenticity can no longer be questioned; it is but a brief sketch and the somewhat careless form of its (genuine) signature may either be due to this brevity of touch or else indicates a transitional form between that of our early group and the one already appearing on the Munich picture and little altered until 1667: m hobbema. If the Frankfurt picture was indeed done in 1659, which seems now assured, the one in Munich may confidently be dated *ca.* 1660/61. The latter is a beautiful and highly original work, somewhat greener than the Frankfurt sketch, in its rose-brown parts still reminiscent of the Amsterdam *River Scene*, and with its light middleground prophetic of the mature style of the middle sixties. Sometime in 1661 or 1662 the influence of Ruisdael's works changed Hobbema's course (forest swamps, watermills)<sup>17</sup> and at the same time put him on the road to a new freedom. It is worthwhile adding that in all of the pictures here discussed the colorful and usually rather lively figures are by Hobbema's own hand.

There is one more work which must have been done during this crucial period and whose signature, significantly I think, stands in between the early one discussed above and the one already adopted for the Munich picture. This work is the *View Along the Amstel* (Fig. 11), listed twice by de Groot (HdG 254 and 283; Br. 462) and now in Mr. N. Argenti's collection in London.<sup>18</sup> Its reproduction reveals two facts: 1) it is so closely related in style to the Amsterdam *River Scene* on the one hand (coherence of composition, light effect, sky, thick impasto), and to the Munich landscape on the other (denser foliage and scattered bare twigs) that it must surely be dated between the two; 2) it shows a signature which, though misleadingly called "the early signature" by de Groot, mediates between those of the same two pictures in that, while separating the initial from the main name, it retains the earlier form of the capital M in the initial (M hobbema). In a sense, this is the reverse of what Hobbema did in the case of the Frankfurt picture of 1659, in which he combined the "new" m with the "old" H (m Hobbema) and it is interesting to note that much later, between 1668 and 1671, <sup>19</sup> he returned to the Frankfurt combination, and still later, in 1689 (*Avenue of Middelharnis*) once more changed to a (somewhat altered) capital M and a small h. Whoever feels uneasy about this variety in Hobbema's signatures—which, however, has a logic of its own and does not affect the homogeneity of the early signature—may well be



asked to recall that in the documents referring to his early career, and in particular the one of 1660 in which he is called Ruisdael's former pupil, he did not call himself Hobbema at all but signed with the name Meindert Lubbertse!<sup>20</sup>

If our interpretation of Hobbema's development before 1662 is correct—and it must be said that the lack of dated works from the years 1660 and 1661 still make this "if" a resounding one—the pictures with the "early" signature must all have been done within a rather short period. Considering the relatively primitive character of the Detroit painting of 1658 and the somewhat awkward features of the Grenoble painting of 1659, one will hardly want to date any of the others much earlier, perhaps with the exception of the picture in the Corcoran Gallery with its very precarious composition. It may soon have been followed by the Blodgett picture, while the *River Scene* in Glasgow, and particularly the beautiful work in Amsterdam, must surely be later than the Grenoble picture of 1659; whether we would want to put them in 1660 or even in 1659 depends on whether we prefer to consider the different signature of the Frankfurt painting of 1659 a *temporary* deviation or a *transition* to the new signature as it appears on the Munich landscape.

There remains an important question: What are the sources of Hobbema's earliest style? Unexpectedly perhaps this question is very difficult to answer. We have pointed out that the decisive influence of Jacob van Ruisdael, complete with outright copying and strong compositional dependence, does not seem to have struck Hobbema before 1662. It is indeed not certain at all that Ruisdael was Hobbema's only teacher. The document of July 8, 1660, in which Ruisdael testified that Hobbema had "served and learned with him during several years" is rather obscurely worded, does not refer to a specified period<sup>21</sup> and certainly does not settle the question of the main *inspiration* of the younger master's earliest works. None of the paintings in our early group is conspicuous for a close relationship to Ruisdael in the sense in which the majority of his works around 1662 are. The Detroit *River Scene* of 1658, with its thin, calm, awkwardly juxtaposed trees, its sparseness and spaciousness, is totally different from the energy and denseness of Ruisdael's works of the late forties and the fifties; on the other hand, the outlining of the trees against the light sky is as reminiscent of *Salomon* van Ruysdael's works of the middle fifties as is the general arrangement,<sup>22</sup> although Hobbema's early trees are clearly more awkward. In the Corcoran painting the more densely foliated trees are likewise utterly unlike Jacob van Ruisdael's earlier works. The composition of the stylistically more advanced *River Scene* in Amsterdam does



bring to mind the Ruisdael of the *Cottage and Hay Rick by a River* in the London National Gallery (Hd G704), which was adduced by Rosenberg,<sup>21</sup> and even more the *Canal Scene* in Detroit (no. 712, not in HdG); the latter picture also shows a luminous gray-red-brown combination which is not too far removed from comparable passages in the Amsterdam Hobbema, but both paintings by Ruisdael are characterized by the presence of a dramatic and all-permeating light effect totally absent from the younger master's work and a rather different treatment of the trees, quite apart from their superior handling of spatial relationships. If the painting which was exhibited in Paris in 1911 from the Edmond de Rothschild collection and unfortunately lost sight of since (HdG 261; Br. 380; Fig. 12), was actually an early work by Hobbema, signed and dated somewhere in the 1650's,<sup>22</sup> Hobbema may even have started with a distinctly Vroomlike style: the picture with the river and both banks running roughly parallel to the frontal plane is strongly reminiscent of an early work by the older Haarlem master.<sup>23</sup> Among the painters active in Amsterdam before Ruisdael's arrival I would not be able to name one to whom Hobbema's early work could have owed much, with the possible exception of Anthonie van Borssom, who was born in Amsterdam eight years prior to Hobbema and who is often too easily disposed of as a mere imitator of him and of Ruisdael; his landscape of 1655 in Hamburg, which is indeed heavily indebted to the Ruisdael of the late forties, precedes all works by Hobbema for whom van Borssom's very versatility, and in particular his Haarlem tendencies, may have held a certain appeal.

After the heavy dependence of Hobbema on Ruisdael, which characterizes most works of the year 1662, had passed its climax, a considerable number of features typical of our early group reappear in Hobbema's work, a process which is not at all surprising but should be emphasized if only in support of the authenticity of that early group. This becomes very clear from the analysis of any work done in 1663. Even the "tin soldier" trees put in another appearance (Washington no. 61; HdG 171; Br. 347; Fig. 13). But more important, the lighter color gamut returns, including the green-red-brown contrast; the heaviness of the brown tone, characteristic of the year 1662, relented, and in this fashion the ground was prepared for what was surely the high point in Hobbema's career, the amazingly rich and brilliant years between 1664 and 1668, beginning with the *Ten Cate Watermill* (HdG 86; Br. 22) and ending with the *Oberlin Pond in the Forest* (HdG 218; Br. 438). It is around 1670-1671 that the first signs of a decline make themselves felt.

Looking back once more from here to the Frankfurt picture of 1659 one may note still another aspect of its logical place within the disturbingly yet characteristically versatile youthful group of works we have been discussing. Here lie the beginnings of a phenomenon occasionally encountered in Hobbema's paintings of the middle sixties: the spontaneous sketchiness of certain works which can be considered preliminary to a somewhat more elaborate version of the same motif.<sup>26</sup> In both cases, that very sketchiness may easily give rise to mistakes with regard to factual chronology. This provides one more reason for accepting the highly original study in Frankfurt as what its signature proclaims it to be. (See *Postscript*, p. 18)

<sup>1</sup> For information and photographic material I am greatly indebted to Dr. H. Gerson and Dr. S. Gudlaugsson of the Rijksbureau voor kunsthistorische documentatie in The Hague, The Frick Art Reference Library in New York, Mr. Neil MacLaren of the National Gallery in London, Professor Jakob Rosenberg of Harvard University and the late Dr. W. R. Valentiner.

<sup>2</sup> The date of the *View in Deventer* in the Bridgewater Gallery (HdG 77; Br. 53) has been correctly read 1689 since 1936; see also K. E. Simon, *Zeitschrift für Kunstgeschichte*, IX (1940), 206.

<sup>3</sup> We now have a picture firmly dated 1671: *The Ruins of Brederode* in the National Gallery in London, whose date was formerly misread as 1667 (HdG 6; Br. 439).

<sup>4</sup> "HdG" refers to C. Hofstede de Groot, *A Catalogue Raisonné . . .*, 1912, vol. IV; "Br." to Georges Brouhiet, *Meindert Hobbema*, Paris, 1938.

<sup>5</sup> I am omitting from this list not only forgeries like the pastiche of the National Gallery in London, no. 996, and the picture at Edinburgh discussed below but also some other paintings with the same signature about which I feel too uncertain on the basis of available reproductions, e.g., the interesting *River Scene* (Br. 322) from the Onnes collection (last recorded in the Jan W. Vos sale, Geneva, Dec. 7, 1935, no. 36; not an unlikely candidate!) and the small *Cottage* of the Warneck collection (sale in Paris, May 27, 1926, no. 49; Br. 172) with two (!) such signatures (the picture was omitted by de Groot although it was shown in Paris in 1911, no. 72, but is identical with his no. 60a).

<sup>6</sup> I owe this information and the photograph to the kindness of Mr. Colin Thompson of the National Gallery of Scotland.

<sup>7</sup> 1660: Br. 302, does not warrant discussion; 1661: Br. 113 (HdG 223a, without indication of date), tentatively given to Isaac Koene by Simon (*op.cit.*, p. 207), seems to invite further investigation; HdG 228 is untraceable.

<sup>8</sup> I owe a facsimile of the signature to the kindness of Mme Kueny of the Grenoble Museum.

<sup>9</sup> James D. Breckenridge, *A Handbook of Dutch and Flemish Paintings in the William Andrews Clark Collection, The Corcoran Gallery of Art*, 1955, p. 27; on the important results of the recent cleaning see Russell J. Quandt, "Reclamation of Two Paintings," *The Corcoran Gallery of Art Bulletin*, VI, (1953), 3 ff.

<sup>10</sup> Our reproduction was made from the heliogravure in W. R. Valentiner, *Catalogue of a Loan Exhibition . . . Hudson-Fulton Celebration*, New York, 1910, no. 46.

<sup>11</sup> It was recently (summer, 1957) shown in an exhibition of Netherlandish landscape paintings in the Town Hall at Zutphen, cat. no. 24.

<sup>12</sup> The last digit of the date on the Washington picture is illegible, and the reading 1664 stylistically impossible. The fine Toledo picture (not in HdG and Br.) is reproduced in *Museum News*, The Toledo Museum of Art, Fall, 1957, p. 8.

<sup>13</sup> Reproduced in J. Rosenberg's article (see next note), fig. 11. A signed replica (HdG 264; Br. 224) now in the Castle Rohoncz collection in Lugano (no. 112) must be dated in the same year.

<sup>14</sup> Jakob Rosenberg, "Hobbema," *Jahrbuch der preussischen Kunstsammlungen*, XLVIII (1927), 142. This fundamental article contains other important statements on Hobbema's relationship to Ruisdael and on the master's later development. It does need revision with regard to the period before 1662. The picture of the Johnson collection (HdG 64; Br. 229), reproduced in Fig. 2, cannot be accepted as a genuine Hobbema (as already pointed out by W. Martin, and K. E. Simon, *op. cit.* p. 208); the *Village Street* in Augsburg (HdG 25;



Fig. 14. MEINDERT HOBBEEMA, *Wooded Landscape with Angler*  
London Art Market

Br. 254) must also be eliminated because of its totally unorganic treatment of the trees (although Simon's attribution to van Borssom, *op. cit.*, p. 208, does not seem acceptable to me); and the picture formerly in Dresden (HdG 149; Br. 318; Fig. 3; for a replica see Simon, *op. cit.*, p. 209) can in any case not be dated that early. The date 1657 on Ruisdael's *Windmill* (Fig. 1, now in Detroit from the Whitcomb Bequest, 1954; HdG 181) has turned out to be false and has been removed.

<sup>15</sup> After much hesitation, I feel I cannot accept as a Hobbema the *Church at Soest* in Hamburg (no. 699; HdG 23; Br. 290), in spite of what looks like a good signature and a date which the facsimile in the catalogue of 1956 gives as 1662. The unusual motif is taken verbatim from a drawing by Anthonie van Borssom in the Amsterdam Print Room and the style of the picture is likewise closer to that versatile master (whose remarkably early painting of 1655 hangs in the same museum) than to the Hobbema of 1662. Simon's tentative attribution of the picture to Isaac Koene (*op. cit.*, p. 207) is hard to estimate without more exact knowledge of this artist's few authenticated works. However, it should be borne in mind that the only dated works by Koene are of 1693 (Croiset sale, Amsterdam, Dec. 10, 1902, no. 94) and of 1700 (private collection, Rotterdam) and that Simon's attributions (which to my eyes are a very variegated lot) center around a much earlier period without establishing any link with the dated works.

<sup>16</sup> A somewhat similar signature and the same date 1659 appear on a small landscape lent by Mrs. H. T. Mills to the seventeenth century exhibition of the Royal Academy in 1938 (no. 251; probably HdG 49 h). A photograph indicates that its style differs considerably from that of the two paintings of 1659 and the other works here discussed. The date 1659, without a signature, is also said to occur on the picture of the Six van Vromade sale in Amsterdam on July 10, 1923, no. 118 (Br. 368), the reproduction of which does not inspire confidence; it is given to Koene by Simon, *op. cit.*, p. 207. The other sketchy panel of very small size in Frankfurt (HdG 31; Br. 474), unsigned, is vastly inferior to the one of 1659 and almost certainly a work by Balthasar van Veen.

<sup>17</sup> If the unsigned *Ford* in Vienna (HdG 140; Br. 341) is indeed by Hobbema it may have been painted in 1661. The composition is basically Ruisdael's (see his picture in Amsterdam, HdG 441; Ros. 257) but the trees and their foliage are similar to Hobbema's of ca. 1658-1659.

<sup>18</sup> The owner kindly provided a photograph and a color description which points to a close similarity to the Amsterdam *River Scene*. The ruin behind the trees was identified as the Manor of Kostverloren by Frits Lugt. Exhibited: *Paintings of the 17th Century*, Arts Council of Great Britain, 1945, no. 11; from the Marcus Kappel collection (exh. Berlin, 1914, no. 65).

<sup>19</sup> 1668: Oberlin (HdG 218; Br. 438); 1671: London (HdG 6; Br. 439).

<sup>20</sup> A. Bredius in *Oud Holland*, XXXIII (1915), 193 f.

<sup>21</sup> See note 20. Ruisdael is first mentioned as a resident of Amsterdam in 1657 but may have moved there a few years earlier.

<sup>22</sup> Compare, e.g., fig. 28 (dated 1653) in W. Stechow, *Salomon van Ruysdael*, Berlin, 1938.

<sup>23</sup> *Op. cit.*, fig. 1.

<sup>24</sup> The date is mentioned only by de Groot: "Signed in full on the right at foot and said to be dated 1650." This may have been misread from 1658. Our reproduction was made after Armand Dayot, *Grands et petits maîtres hollandais*, Paris, 1911, p. 130, no. 73.

<sup>25</sup> The drawing in the Berlin Print Room (no. 5483), which was used as preparation for the painting in the Bakker collection in Amsterdam; both works reproduced in J. Rosenberg, "Cornelis Hendricksz Vroom," *Jahrbuch der preussischen Kunstsammlungen*, vol. XLIX (1928), figs. 2 and 3. The "tin soldier" trees of the early Hobbema also occur on Vroom's drawing in London, *ibid.*, fig. 8.

<sup>26</sup> See H. Gerson, *Kunsthistorische Mededelingen van het Rijksbureau voor kunsthistorische documentatie*, II (1947), 43 ff. A very sketchy little panel, once in the collection of Earl Howe in Gopsall (HdG 156; Br. 467; sale Dec. 7, 1933, no. 26), may well belong with the Ruisdael-inspired group of 1661-1662.

#### POSTSCRIPT

As I read proof of this article Messrs. Christie, Manson & Woods, as well as Mr. E. Speelman in London obliged me by sending me photographs of a picture signed m hobbema and clearly dated 1660 (sale Lt. Col. Heywood-Lonsdale at Christie's, Oct. 24, 1958, no. 74, bought by Mr. Speelman). The reproduction (Fig. 14) seems to corroborate my tentative chronology of the early group. The tree trunks still recall the Grenoble picture of 1659 (Fig. 2); other features are reminiscent of the paintings in Frankfurt (1659, Fig. 9) and Glasgow (Fig. 7), while the one in Munich (Fig. 10), with which the new work shares the "mature" form of the signature, seems to be a little later.

A *Wooded Landscape*, which according to HdG (no. 163) shows the early, *ligated* signature, appeared at Sotheby's on July 2, 1958, no. 49. Requests for information and a photograph remained unanswered.

## CARLO BONAVIA

By W. G. CONSTABLE

PAINTERS of landscape in eighteenth century Naples have received little attention compared with their contemporaries in Venice and Rome. The simple explanation is that they are much less interesting. In the first half of the century the dominant influence was Salvator Rosa. His dramatic and tempestuous moods are reflected in the work of such painters as Gaetano Martoriello (ca. 1673-1723); his more idyllic approaches in that of, for example, Michele Pagano (ca. 1697-1732); while Leonardo Coccoranti, active somewhat later, adds to borrowings from Salvator those from the ruin painter Angelo Maria Costa. These men, mediocrities working in a dying tradition, had virtually no successors later in the century; nor was there any compensation in the emergence of a group of *vedute* painters comparable to those in Venice and Rome. There, such painters largely depended on the demand from foreign residents or visitors for their work, but in Naples, patronage from these sources was comparatively small. There were visitors in plenty, but Naples was not regarded as an indispensable part of a tour in Italy and as peripheral to Rome, while the policy of the Bourbon kings did not favor long stays nor systematic sightseeing. The demand for views of Naples and its environs was therefore sufficiently met by such feeble painters as Gabriele Ricciadelli and Pietro Antoniani, most of whose work is in England. Ricciadelli, indeed, spent six years in Dublin and visited London in 1777.

Development of a local school was also checked by such demand as there was for views of Naples being in part supplied by painters from other Italian cities or more often from abroad. Antonio Joli of Modena, in the course of his extensive travels, was in Naples some time between 1754 and 1762, where he worked in the theatre and produced some competent views of the city and its environs. C.-J. Vernet, before his final return to France from Italy in 1752, was in Naples and painted some views of the Bay; Richard Wilson, during his stay in Rome (1751-56), went to Naples at least twice and made a considerable number of drawings and paintings of subjects taken from the coast to the west. In the seventies, Joseph Wright of Derby was particularly fascinated by the spectacle of Vesuvius in eruption, which he painted several times, as well as various grottos in the Bay of Naples. Vesuvius was also a favorite theme



of Pierre Jacques Volaire, who worked in Naples about the same time as Wright. The same subject also occupied Pietro Fabris,<sup>1</sup> who was engaged by Sir William Hamilton, English ambassador to Naples, to illustrate his two-volume work *Campi Phlegraei* (1772) dealing with the volcanoes in Naples and Sicily. The series of gouache paintings made for this purpose includes many views of Naples and its environs, apart from those specifically of volcanoes; and Fabris also painted in oil a number of similar subjects. Lastly, in the eighties Philipp Hackert, the German painter, produced a series of very skillful views of Naples while working for Ferdinand IV, many of which are now in the former monastery of S. Martino, Naples.

This virtual monopoly by foreigners of *vedute* paintings in Naples gives particular interest to the emergence of an almost forgotten painter, Carlo Bonavia, who apparently concerned himself exclusively with subjects in and near Naples, and in accomplishment is not unworthy of comparison with many better-known painters of his time. Until fairly recently all that was generally known about him was summed up in five lines in a volume of Thieme-Becker's *Künstler-Lexikon* published in 1910. The slender biographical information given in this derives entirely from the *Enciclopedia Metodica* of Pietro Zani (1794; reprinted 1820), but does not include everything given there, little as it is. Zani specifically states that Carlo's name was Bonavia, not Bonaria, an alternative spelling given by Thieme-Becker, which is sometimes used today. The two accounts agree in calling him a marine and landscape painter, but Zani calls him also both a "pittor di vedute," implying that he was a topographer, and a "pittor di storia" in the sense that he was able to add figures to his work. Zani, echoed by Thieme-Becker, gives his country or nation as Naples, and in addition rates him as BB, meaning *bravissimo*, the highest descriptive category. As for the period of Bonavia's activity, Zani says he lived about 1740, while on the strength of a dated picture, Thieme-Becker extends this to 1756.

The only criticism of this account came from Aldo de Rinaldis who, in the 1928 catalogue of the Pinacoteca, Naples, suggested that since Bonavia is not mentioned by any Neapolitan writer, it is uncertain whether he was a native of Naples or only worked there. Extensive search through potential sources of information concerning Neapolitan painters has only served to confirm absence of any mention of Bonavia. However, since some of his paintings suggest that he may have worked in Rome, Roman sources have also been explored, but equally with no result. Thus, pending discovery of new facts in archives,





Fig. 1. CARLO BONAVIA, *River Scene with a Waterfall* (Cat. no. 1)  
Naples Museum



Fig. 2. CARLO BONAVIA, *Coastal Inlet near Naples* (Cat. no. 2)  
Vienna, Harrach Collection

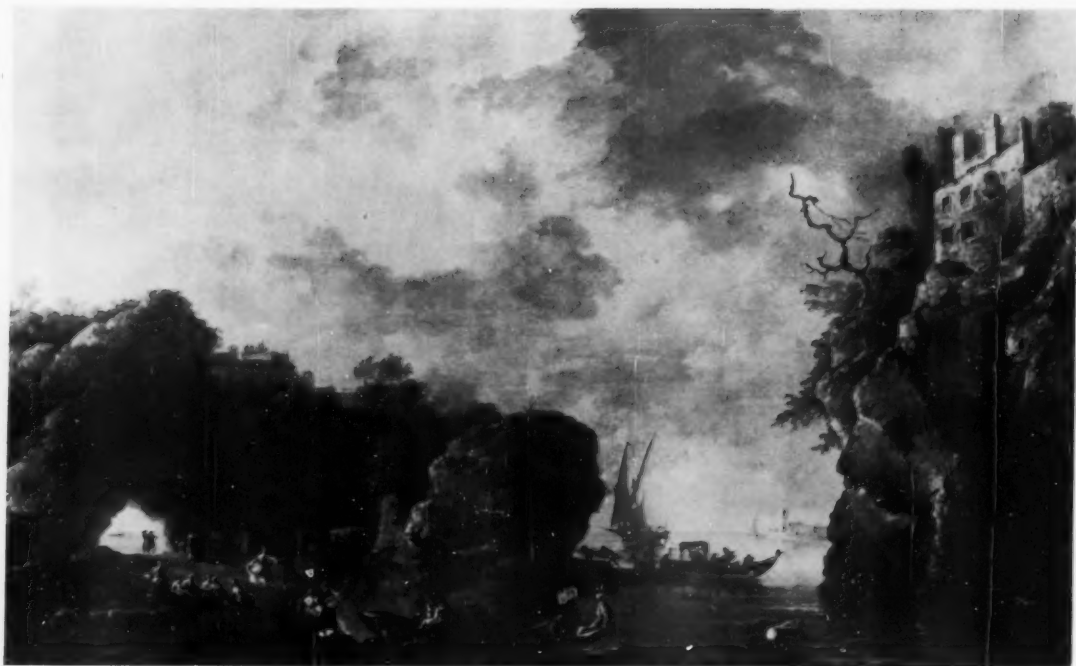


Fig. 3. CARLO BONA VIA, *An Inlet with a Natural Arch* (Cat. no. 3)  
London Art Market



Fig. 4. CARLO BONA VIA, *Ruins of a Domed Building by a River* (Cat. no. 5)  
London Art Market



Fig. 5. CARLO BONAVIA, *Shipwreck on a Rocky Coast* (Cat. no. 4)  
London Art Market



Fig. 6. CARLO BONAVIA, *Inlet on a Rocky Coast* (Cat. no. 8)  
Bowhill, Duke of Buccleuch Collection



Fig. 7. CARLO BONAVIA, *Rocky Coast Near Naples* (Cat. no. 7)  
Whereabouts unknown



Fig. 8. CARLO BONAVIA, *The Bay of Naples* (Cat. no. 13)  
Whereabouts unknown

particularly those of Naples, biographical knowledge of Bonavia must remain pretty well where Zani left it.

Fortunately the situation as regards his paintings has changed greatly for the better quite recently. Thieme-Becker was only able to cite three examples, those in the Harrach Collection, Vienna, one of these being the picture dated 1756 mentioned earlier. In his 1928 catalogue de Rinaldis recorded a new example which had come to the Naples Gallery, and in a biographical notice of the artist (p. 426) mentioned five paintings by him in the collection of Colonel Raimondo Lignola of Naples, three being landscapes, one a storm at sea and one a view of the Via di Santa Lucia. This last was dated 1760, and so extended the known working period of Bonavia. Unfortunately, intensive inquiry in Naples, in which the authorities of the Naples Gallery have been most helpful, has brought no news of Colonel Lignola, nor of the whereabouts of his paintings.

Then a few years ago the appearance in the New York market of two signed paintings stimulated search for others and enough were discovered to justify a preliminary account of the paintings known, including the four already recorded, which was published by myself in 1951 in *Essays in Honor of George Swarzenski*. As often happens, publication brought news of other examples, enough to provide a more complete record of Bonavia's work, which not only adds to the known length of his working life but enables some estimate to be made of his character as an artist, his development, and his artistic relations.

The following list of paintings is arranged in three groups: 1) paintings which are signed and dated or securely datable, arranged in order of date; 2) undated paintings, signed, arranged in a possible order of date by comparison with those in the first group; 3) paintings attributed to Bonavia on style.<sup>2</sup>

#### SIGNED AND DATED PAINTINGS

1. *River Scene with a Waterfall* (Fig. 1)

Oil on canvas, 37 $\frac{1}{8}$  × 52 in. (95 × 132 cm.). Signed lower right *C. Bonavia/P. in Napoli/A.* 1755. Bought May 18, 1913 from Enrico de Lieure by the Naples Museum.

REF: de Rinaldis, *Pinacoteca del Museo Nazionale di Napoli, Catalogo*, 1928, pp. 30-31; *Constable*, p. 201, fig. 1.

Naples Museum

2. *Coastal Inlet near Naples with a Villa and Pleasure Barge* (Fig. 2)

The view has not been identified but is characteristic of the coast near



Naples. The long mole in the distance, ending in a lighthouse, may be the St. Vincent Mole near the Castel Nuovo in Naples, but the ruined aqueduct left and the ruins beyond it contradict that possibility.

Oil on canvas,  $26 \times 40$  in. ( $66 \times 102$  cm.). Signed and dated lower right: C. Bonavia P. 1756.

REF: *Catalogue of the Harrach Collection*, 1889, p. 55; *Constable*, p. 202, fig. 2 (size wrongly given and wrongly described as signed C.B.).

Harrach Collection, Vienna

3. *An Inlet with a Natural Arch, near Naples* (Fig. 3)

Right, steep cliffs crowned by a house; left, high rocks with a natural opening on the sea. On the beach, foreground, couples dancing, boats moored nearby; at the mouth of the inlet a boat with an awning, other boats and a church on a spit of land in the distance.

Oil on canvas (lined),  $50\frac{1}{2} \times 82$  in. ( $128 \times 208$  cm.). Signed and dated: C. Bonavia P/A 1756.

COLL: Tollemache Estates (from Peckforton Castle, Cheshire), sold Christie's, May 15, 1953 (101), bt. Agnew.

London art market

4. *Shipwreck on a Rocky Coast* (Fig. 5)

Left and center, rocks and cliffs, crowned by a castellated building. Foreground, a submerged vessel from which survivors are being rescued. Right, a tower on a rock and other vessels. Warm gray cliffs, steel-blue sea, gray clouds in a dark blue sky, subdued reds and blues on the figures.

Oil on canvas,  $50\frac{1}{4} \times 87$  in. ( $127.5 \times 206$  cm.). Signed on a bale lower left: C. Bonavia/P.A. 1757.

COLL: Tollemache Estates (from Peckforton Castle, Cheshire), sold Christie's, May 15, 1953 (102), bt. Gooden and Fox.

London art market

5. *Ruins of a Domed Building by a River* (Fig. 4)

The river flows down a mountain valley towards the foreground, right; domed building on the left bank, center. Right, between rocks, a cascade. Left foreground, fishermen and other figures. Warm local color on rocks and figures; cool gray shadows; blue-gray sky; blue water.

Oil on canvas,  $50\frac{1}{2} \times 82$  in. ( $128 \times 208$  cm.). Signed and dated lower right: C. Bonavia P/A 1757.

COLL: Tollemache Estates (Peckforton Castle, Cheshire), sold Christie's May 15, 1953 (103), bt. Agnew.

London art market

6. *Evening on the Coast near Naples* (Fig. 10)

Right, low rocky cliffs crowned by buildings, one with a dome and square tower. A sailboat is being unloaded at a small jetty, right. Left foreground, rocks with a boat and fishermen; right, men and women on a rock.

Oil on canvas,  $26\frac{3}{8} \times 41\frac{1}{4}$  in. ( $67 \times 105$  cm.). Signed and dated 1757.



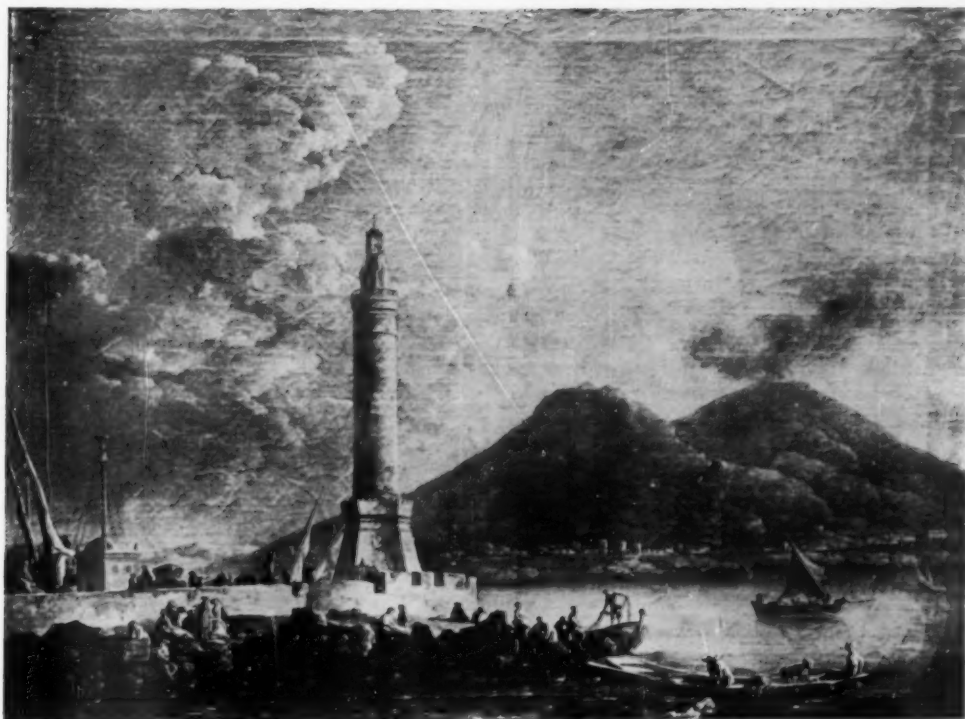


Fig. 9. CARLO BONAVIA, *The Lighthouse at Naples* (Cat. no. 10)  
Whereabouts unknown



Fig. 10. CARLO BONAVIA, *Evening on the Coast Near Naples* (Cat. no. 6)  
Whereabouts unknown



Fig. 11. CARLO BONAVIA, *River Scene with a Waterfall* (Cat. no. 15)  
New York Art Market



Fig. 12. CARLO BONAVIA, *The Castello d'Ovo, Naples* (Cat. no. 16)  
New York Art Market

COLL: with Duits, London, 1933; P. de C. collection, sold Charpentier, Dec. 15, 1939 (11), as *Port à l'Aube*. Pendant to an undated painting from the same collection (no. 7).

Present owner unknown.

7. *Rocky Coast near Naples; Boat Repairing* (Fig. 7)

Large rock, right, at foot of which a boat is being repaired. Behind, a coastline of cliffs and rocks crowned with buildings and a castle at sea level. Left, a high rock with fishing boats and men hauling in a net.

Oil on canvas, 26 × 40 in. (66 × 101.5 cm.).

COLL: with Duits, London, 1933. Pendant to no. 6 which is signed and dated 1757.

Present owner unknown

8. *Inlet on a Rocky Coast with a Fountain and a Ruin* (Fig. 6)

Fountain right, with figures round the basin; center a stream by which runs a rocky path on which is a cart and soldiers; above them, left, a ruin. Distance, sea and cliffs and two boats with lateen sails.

Oil on canvas, 39 × 53 in. (99 × 134.5 cm.). Signed and dated 1757. Formerly at Dalkeith (no. 74 in catalogue).

Duke of Buccleuch, Bowhill

9. *Morning*

Cliffs crowned by a fort, right; sailing ship foreground, with spectators; left, a felucca and fishermen.

Oil on canvas, 26<sup>3</sup>/<sub>4</sub> × 40<sup>1</sup>/<sub>8</sub> in. (68 × 102 cm.). Signed lower right and dated 1757.

COLL: Anon., sold Charpentier, Dec. 7, 1951 (50 bis).

Ricardo Espirito Santo, Lisbon

10. *The Lighthouse at Naples; Mount Vesuvius in the distance* (Fig. 9)

The lighthouse appears to be that at the end of the Mole Grande. A coach and figures on the quay; fishing boats; men and women on the rocks, foreground. High key, pink notes in lights, cool gray shadows.

Oil on canvas, 36<sup>1</sup>/<sub>2</sub> × 48 in. (93 × 122 cm.). Signed and dated: C. Bonavia P/A 1758.

COLL: Anon., sold Christie's, June 23, 1922 (58) with its pendant (no. 11); bt. Rothschild; with Sackville Gallery, London.

Present owner unknown

11. *Castello d'Ovo, Naples*

Same composition as no. 10, with some differences mainly in the figures and in the distant boats. High key, some pink in the lights, cool gray shadows.

Oil on canvas, 36<sup>1</sup>/<sub>2</sub> × 48 in. (92.5 × 122 cm.). Signed and dated: C. Bonavia P/A 1758.

COLL: Anon., sold Christie's, June 23, 1922 (58) with its pendant no. 10; bt. Rothschild; with Sackville Gallery, London.

Present owner unknown

12. *Seacoast with Cliffs and Buildings*

The coast, right, recedes into the distance. Right foreground, a sea wall with ruins above; in far distance a castle. Center foreground, on a rock near which boats are moored ladies and gentlemen at a picnic. Mid-distance left, a felucca. Oil on canvas,  $29\frac{1}{8} \times 47\frac{1}{8}$  in. ( $74 \times 121$  cm.). Dated 1758.

COLL: Baron Leonino, sold Charpentier, Mar. 18-19, 1937 (58; repr. in cat.) as by C.-J. Vernet; Cassel, sold Charpentier, Mar. 19, 1954 (45) as by Vernet. Present owner unknown

13. *The Bay of Naples with Vesuvius in the Distance* (Fig. 8)

The view point apparently near Sta. Maria del Faro, the headland of Posilipo being in mid-distance with the Villa de Melis. Beyond, the Castello d'Ovo, and in the distance, right, Vesuvius.

Oil on canvas,  $26\frac{1}{2} \times 50$  in. ( $67 \times 127$  cm.). Signed and dated 1760.

COLL: with Herbert Bier, London.

REF: *Constable*, p. 202 (repr.). Version of a signed but undated painting in the Harrach Collection (no. 17).

Present owner unknown.

14. *View of the Via Santa Lucia*

Dated 1760

COLL: Colonel Raimondo Lignola, 1928 (noted by Aldo di Rinaldis in the *Catalogue* of the Pinacoteca, Naples, 1928, p. 426).

Other details and present owner unknown

15. *River Scene with a Waterfall* (Fig. 11)

The waterfall is on the right. Figures on the rocks, right and left foreground. In the distance on a rocky hill a large fortified building. Brown and cold gray rocks; blue-gray water; pink flush left in blue sky; red and blue on figures. Oil on canvas,  $37\frac{3}{4} \times 47\frac{1}{2}$  in. ( $95 \times 120.5$ ). Signed and dated lower right: C. Bonavia P/A 1787.

COLL: Van Cortlandt family, New York (acquired ca. 1850). Pendant to no. 16, same ownership.

New York art market

16. *The Castello d'Ovo, Naples* (Fig. 12)

Same composition as no. 11. The Castello is right center, mid-distance. Left foreground, a high sea wall with figures on the rocks at its foot. Right foreground, a fishing boat. Sailing boats in the bay, mountains in the background. Castello: warm gray; sea wall and rocks: cool gray; blue-green water; pink flush in clouds; red and blue on figures.

Oil on canvas,  $37\frac{3}{4} \times 47\frac{1}{2}$  in. ( $96 \times 120.5$  cm.). Signed and dated lower left: C. Bonavia P/A. 1788.

COLL: Van Cortlandt, New York, acquired ca. 1850.

REF: *Constable*, p. 203 (repr.). The reading of the third figure of the date was at one time uncertain but comparison with other figures makes clear that it is an 8, apart from the pendant (no. 15) being clearly dated 1787.

New York art market

## SIGNED BUT UNDATED PAINTINGS

The dating of paintings by Bonavia on style is very difficult. He perfected a recipe, which he used with singularly little variation over a considerable period, as may be seen from dated pictures. If, for example, the two versions of the *Castello d'Ovo* (nos. 11 and 16) are compared, practically no difference in style can be seen, though no. 11 is dated 1758 and no. 16 1788. The following suggestions, therefore, must be taken as merely suggestions, with little positive evidence to support them.

### 17. *The Bay of Naples with Vesuvius.*

The same composition as no. 13. The style is consistent with that of the painting in the same collection dated 1756 (no. 2). It is thought that the three pictures were acquired from the artist at the same time, which somewhat increases the chance that they are of the same date.

Oil on canvas,  $22 \times 39\frac{3}{4}$  in. ( $56 \times 101$  cm.). Signed lower left: C.B.

REF: *Constable*, p. 202 (size wrongly given and wrongly described as dated 1756). Harrach Collection, Vienna

### 18. *Inlet on a Rocky Coast: Moonlight* (Fig. 13)

Right, a rocky cliff with a natural arch opening on the sea. Left, boats with awnings and furled sails at a stone quay; near by men and women round a fire, over which a pot is hanging. Mid-distance, a sailing boat; distance, coastal hills. The damage to the painting, lower right, occurred during the recent war and circumstances have prevented repair.

Oil on canvas,  $22 \times 39\frac{3}{4}$  in. ( $56 \times 101$  cm.). Signed lower middle: C.B.

REF: *Catalogue* Harrach Collection, 1889, p. 95; *Constable*, p. 202 (repr.).

Pendant to no. 17 in the same collection.

Harrach Collection, Vienna

### 19. *Cliff with a Natural Arch near Naples* (Fig. 14)

Center and left, a rocky cliff surmounted by a farmhouse or villa with a natural arch opening on the sea and men unloading a boat. Center, men launching a boat; right, others fishing. On the sea a sailboat and in the distance buildings and a tower, with hills. No signature visible.

Oil on canvas,  $17\frac{1}{2} \times 29\frac{3}{4}$  in. ( $44.5 \times 74$  cm.). Pendant to a *Coast Scene near Naples* of the same ownership (no. 21). Subject and treatment of detail are comparable to those in no. 3, dated 1756.

London art market

### 20. *An Inlet on the Coast near Naples* (Fig. 16)

Left, a rocky beach on which is a small circular temple, a column surmounted by a statue and, mid-distance, a fort; behind and above, a building with a dome. Foreground, rocks with boats and fishermen. In the distance mountains. Treatment of detail is comparable with that in no. 3, dated 1756.

Oil on canvas (lined),  $24 \times 35$  in. ( $61 \times 89$  cm.). Signed on the rocks: C.B.P.

EXH: London, Tooth, *The Grand Tour*, 1954 (13). London art market.



21. *Coast Scene near Naples* (Fig. 15)

Onto rocks at the foot of a low cliff surmounted by a house men are unloading a lateen rigged boat, partly seen. Foreground, rowing boats being beached. Right, cliffs with a cave at sea level and a tower on top; other cliffs beyond. Sunset light. In treatment somewhat resembles no. 6, dated 1757.

Oil on canvas,  $17\frac{1}{2} \times 29\frac{1}{4}$  in. Signed center foreground (very indistinctly): C.B.P. (or F.). Pendant to a *Cliff with a Natural Arch*, same ownership (no. 19) London art market

22. *View from near Miseno* (Fig. 17)

Looking across the Mare Morto to Monte Procida (?). Mid-distance, perhaps the remains of the causeway separating the port of Miseno from the Mare Morto. Figures and boats on the beach, foreground left; a circular ruin beyond. Pendant to no. 23.

Oil on canvas,  $16\frac{3}{4} \times 41\frac{1}{4}$  in. (41 × 105 cm.). Signed: C.B.P.

COLL: Earl of Chichester; with Rodney Thesiger, London.

EXH: London, R.A., *European Masters of the 18th Century*, 1854-55 (300).

REF: *Constable*, p. 202.

The Master of Kinnaird

23. *The Bay of Baiae with the Temple of Venus* (Fig. 19)

From the temple, right, the bay curves away past the so-called Temple of Diana to the Castle of Baiae in the distance. Boats with men and women, foreground right; other boats left and in the distance. Pendant to no. 22. A drawing of the temple from almost the same viewpoint by Richard Wilson is in the Victoria and Albert Museum (Dyce, 647).

Oil on canvas,  $16\frac{3}{4} \times 42$  in. (42.5 × 107 cm.). Signed: C.B.

COLL: Earl of Chichester

EXH: London, R.A., *European Masters of the 18th Century*, 1854-55 (303).

REF: *Constable*, p. 202 (repr.).

London art market

24. *Naples: The Lighthouse and the Porto Grande* (Fig. 18)

Looking southward, the lighthouse mid-distance, left of center. Right foreground a small quay at the foot of high rocks. In the distance on a hill S. Martino. On the beach, center, a careened sailing vessel. Lit from the right. The signature had been painted out and came to light during cleaning. The style is comparable with that of no. 16 and a late date may be tentatively suggested.

Oil on canvas,  $35\frac{1}{2} \times 57$  in. (90 × 145 cm.). Signed lower right. The form of the signature has not been accurately determined.

COLL: Château de Remaisnil, France, attr. to J. Vernet.

Paris art market (1955)

25. *Rocks and Buildings by the Seacoast* (Fig. 20)

At the foot of a cliff, left, a stone hut in front of which are a man, two women



Fig. 13. CARLO BONAVIA, *Inlet on a Rocky Coast* (Cat. no. 18)  
Vienna, Harrach Collection

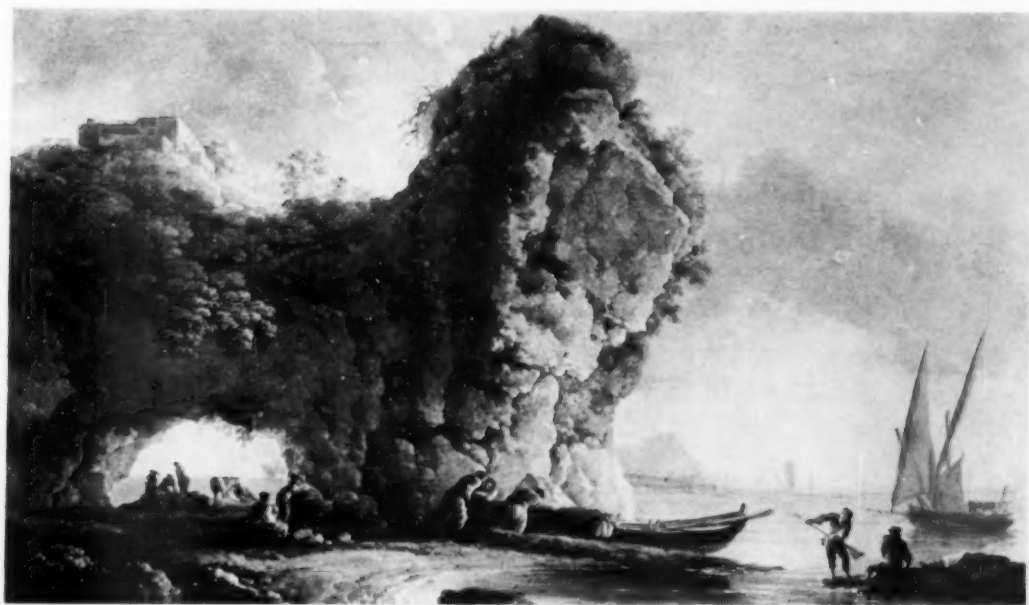


Fig. 14. CARLO BONAVIA, *Cliff with a Natural Arch Near Naples* (Cat. no. 19)  
London Art Market

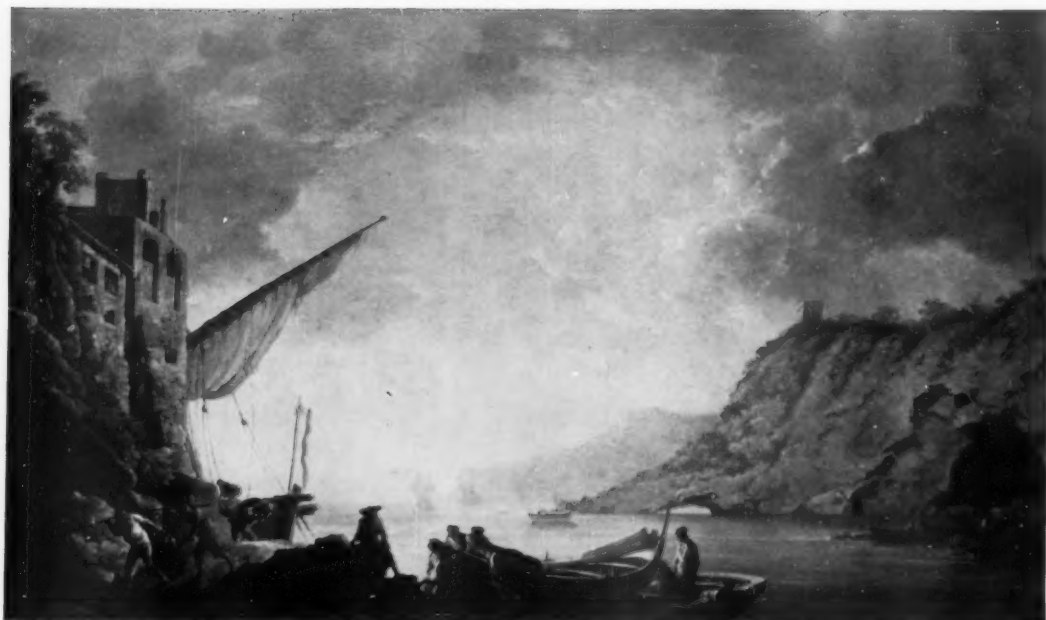


Fig. 15. CARLO BONAVIA, *Coast Scene Near Naples* (Cat. no. 21)  
London Art Market



Fig. 16. CARLO BONAVIA, *An Inlet on the Coast Near Naples* (Cat. no. 20)  
London Art Market

and cows. Right, a man and a mule beside a small stream, beyond which is a ruined building with a cliff behind. Distance, the sea. Warm tinted rocks, cool gray shadows; green and gray-green foliate; touches of red and blue on figures; blue and purple-blue distance, pale blue sky, warm tinted clouds. In the 1956 exhibition entitled *View in the Roman Campagna*; but the presence of the sea makes this identification doubtful and in the catalogue of the 1958 exhibition it has been given up.

Oil on canvas,  $19 \times 26\frac{3}{8}$  in. ( $48 \times 67$  cm.). Signed: C.B.P.

EXH: Rome, Galleria Nazionale, *Paesisti e Vedutisti a Roma nel '600 e nel '700*, 1956 (13; repr. in cat.).

REF: *Bollettino d'Arte*, 1923-24, 571; Catalogue of Exhib., *Pittori Napoletani dell'600 e del '700*, 1958, appendix, no. 26.

National Gallery, Rome

26. *View* (character unknown)

Acquired in 1924 by the National Gallery, Rome. Lent to one of the Ministries and disappeared during the last war. No photograph or description exist.

Signed: C. Bonavia P. Napoli.

REF: Catalogue of exhibition *Paesisti e Vedutisti a Roma nel '600 e nel '700*, Rome, 1956, under no. 13.

#### ATTRIBUTED PAINTINGS

##### 27. *Soldiers and a Prisoner* (Fig. 21)

Beyond the blue-green torrent which swirls round gray-green rocks rise gray cliffs with gray-green trees at the foot. Pale blue sky with white clouds. Pale cream and pale buff on the two soldiers.

Oil on canvas,  $15\frac{1}{4} \times 21\frac{1}{2}$  in. ( $40 \times 54.5$  cm.). Sold Christie's. *Different Properties*, Jan. 27, 1956 (167) as by Salvator Rosa.

EXH: London, Colnaghi, *Old Masters*, 1956 (26). The title in the exhibition was "Brigands by a Rocky Torrent"; but the figures on each side of the old man appear to be soldiers. The treatment of the cliff, the foliage and the water are especially characteristic of Bonavia.

London art market

##### 28. *A Beach with a Cascade and a Watch Tower* (Fig. 23)

Left, the cascade falling down rocks crowned with trees, at the foot a sailboat; center, the watch tower flying a flag with a St. George's cross; right, a shattered tree. On the beach men and women at a picnic. In the distance, across a bay, a city. The attribution is that of Dr. Faldi and seems fully justified by similarities in the treatment of the rocks, trees, water and figures to those in signed paintings by Bonavia. The view is apparently somewhere on the Bay of Naples.

Oil on canvas,  $53\frac{1}{2} \times 70\frac{7}{8}$  in. ( $136 \times 180$  cm.).

REF: Itala Faldi, *La Quadreria della Casa Cassa Depositi e Prestiti*, Rome, Libreria della Stato, 1956.  
Cassa Depositi e Prestiti (from the Monte di Pietà), Rome.

## DRAWINGS

In the Mortimer Schiff Collection of drawings, New York (Catalogue, New York, 1915) there were five drawings by Bonavia. This collection had been originally formed by Joseph Grain Cogswell (1786-1871), who was educated at Harvard and Göttingen, travelled widely in Europe, and became professor and librarian at Harvard. He it was who planned and became first superintendent of the Astor Library in New York, from which the New York Public Library developed.

The five drawings (as described in the Schiff catalogue) are:

20. *View of Naples*.  $10\frac{3}{8} \times 21$  in. (26.5  $\times$  53.5 cm.)
21. *View of the Island of Procida (sic)*.  $10\frac{3}{4} \times 30$  in. (27.5  $\times$  76 cm.)
22. *Ruins near Naples*.  $15\frac{1}{4} \times 10\frac{1}{2}$  in. 39  $\times$  26 cm.)
23. *View of the Bridge of Caligula*.  $10\frac{3}{4} \times 29\frac{1}{2}$  in. 27.2  $\times$  75 cm.)
24. *View of the Promontory of Miseno*.  $10\frac{1}{2} \times 29\frac{3}{4}$  in. (26.7  $\times$  75.5 cm.) (Fig 26)

The Schiff drawings were sold, in nineteen albums, at Christie's June 24, 1938, lots 1-5. The drawings were not listed separately, in each lot only the names of the artists concerned being given, with the words "and others" added. Bonavia was not mentioned and presumably was among the "others." Unfortunately, it has not been possible to trace where the five Bonavia drawings went, and of only one (no. 24 in the Schiff catalogue, *A View of Miseno*) has a photograph been found (Fig. 26). There is no signature on this and there is no record of the others being signed; the attributions are therefore presumably traditional. There seems no good reason for doubting them, however, since they are very unlikely to have been invented, while the subjects are those of the type painted by Bonavia. The uniform size one way and the photograph of the *View of Miseno*, which shows a perpendicular crease down the middle of the drawing, make it practically certain that the drawings came from a sketchbook, all but one (no. 22, *Ruins near Naples*) extending over two pages. The *View of Miseno* is a careful, detailed, very factual piece of work, as may be the others.

Very different is the only other known drawing which can be given to Bonavia, one of *Roman Ruins* in the collection of Mr. F. J. B. Watson (Fig. 22).





Fig. 17. CARLO BONA VIA, *View from near Miseno* (Cat. no. 22)  
The Master of Kinnaird



Fig. 18. CARLO BONA VIA, *Lighthouse and Porto Grande, Naples* (Cat. no. 24)  
Paris Art Market



Fig. 19. CARLO BONA VIA, *The Bay of Baiae* (Cat. no. 23)  
London Art Market



Fig. 20. CARLO BONAVIA, *Rocks and Buildings by the Seacoast* (Cat. no. 25)  
Rome, National Gallery



Fig. 21. Attributed to BONAVIA, *Soldiers and a Prisoner* (Cat. no. 27)  
London Art Market

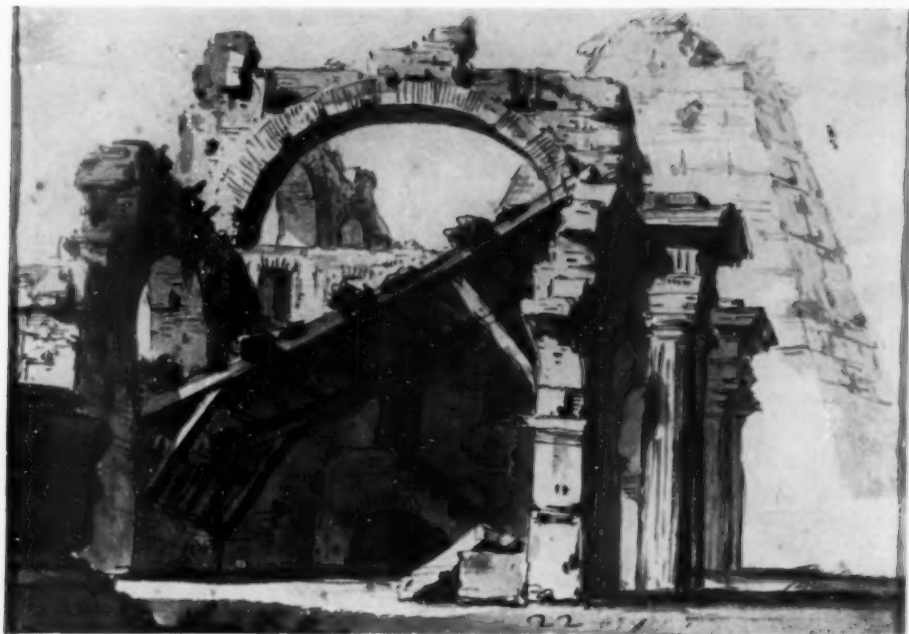


Fig. 22. CARLO BONAVIA, *Roman Ruins* (p. 36)  
London, F. J. B. Watson Collection



Fig. 23. Attributed to BONAVIA, *Beach with a Cascade and a Watch Tower* (Cat. no. 28)  
Rome, Cassa Depositi e Prestiti



Fig. 24. C.-J. VERNET, *River and Waterfall*  
Bowhill, Duke of Buccleuch Collection



Fig. 25. C.-J. VERNET, *Coast Scene by Moonlight*  
Amsterdam Art Market

This is in pen and brown ink with gray wash,  $4\frac{1}{16} \times 7$  in. (10.6  $\times$  17.8 cm.). The inscription at the bottom, *Carlo Bonavia*, has every appearance of being a signature. The number 22, lower right center, indicates that the drawing belongs to a series and perhaps came from a sketchbook. It is of the type frequently attributed to hands of artists better known than Bonavia, among the beneficiaries being Canaletto.

\* \* \*

Dated paintings make it certain that Bonavia's working life extended over at least thirty-three years, from 1755 to 1788. Of sixteen dated pictures, fourteen were painted between 1755 and 1760 inclusive, and of these, six belong to 1757. Then comes a gap of twenty-seven years, followed by the paintings of 1787 and 1788. It is tempting to try to read the third figure in these years at a 5, but repeated examination and scrutiny by several pairs of eyes confirm it as an 8.

Of the twenty-eight pictures recorded, only seven, and of the two drawings only one, represent identifiable views. Of the remainder, fourteen are of subjects which can with reasonable certainty be regarded as taken from the shores of the Bay of Naples, though some personal search and consultation with those who know the Bay well have failed to connect any painting with any particular place. Even allowing for beaches and rock formations having changed somewhat since Bonavia's time, it is likely that his paintings are similar in type to many of those by Guardi which represent islands in the Venetian Lagoon, generalized statements rather than specific records. The remaining seven paintings and one drawing are not marine subjects, though in one there is a glimpse of the sea. These may have some basis in fact but appear to be more in the nature of *vedute ideate*, fanciful compositions based on reminiscence. Thus Bonavia is a typical *vedute* painter of his time in oscillating between record of topographical fact and various degrees of imaginative interpretation.

One interesting fact is that over the whole period covered by Bonavia's work there is remarkably little variation in outlook and style. Of the Neapolitan subjects, one night piece and one storm scene are the only marked exceptions to views seen under the serene light of the afternoon sun, when rosy tints are creeping into the sky. Broadly, the same holds for the unidentified subjects; and in all his paintings the palette, the same crisp, precise touch and the same scale of tonal relations have served. Again, Bonavia is of his period



and of his kind in using a matured recipe which yields a more or less standardized result.

As to how this recipe came into being, the paintings are the only source of information. From these, the two main influences which shaped Bonavia's style appear to have been those of Salvator Rosa and Claude-Joseph Vernet. A debt to Salvator Rosa appears in the two paintings of *A River Scene with a Waterfall* (nos. 1 and 15) and in *Ruins of a Domed Building by a River* (no. 5). Here are the crags, the caverns, the cascades, the ruined buildings and the rivers out of which Salvator constructed so many of his paintings,<sup>3</sup> though the treatment is less dramatic; and it is significant that a painting certainly by Bonavia though unsigned, *Soldiers and a Prisoner by a Rocky Torrent* (no. 27), should formerly have been attributed to Salvator Rosa. The link with Salvator is emphasized by two very Salvatoresque paintings at Munich having been attributed to Bonavia until restored to Coccoranti.<sup>4</sup> To Salvator's coast scenes Bonavia also owes something. The comparatively placid mood of these, the motives that compose them, and the treatment of the light, all seem to have set a pattern for the younger painter.<sup>5</sup>

But though the influence of Salvator Rosa runs through all Bonavia's work, that of Charles-Joseph Vernet is more direct and specific, both in theme and treatment. The two paintings of *River and Waterfall* (nos. 1 and 15) may be compared in motives and design with a painting belonging to the Duke of Buccleuch (Fig. 24), signed and dated 1746, and with examples at the Hague and in the Petit Palais; the beach views with a building or ruin on a rock on one side, balanced by a rock or shipping on the left with the sea between follow the pattern of Vernet paintings, examples being in the Louvre, the Hermitage and at Lille;<sup>6</sup> Bonavia's *Moonlight Scene* (no. 18) closely parallels one by Vernet (Fig. 25), painted in 1754 after Vernet left Italy, but typical of others he produced while in Rome; and Bonavia's one painting of a storm resembles several of the storm paintings by Vernet.

In details also there are many similarities. The grottos and natural arches of Bonavia have their analogy in Vernet. His figures do much the same things as Vernet's: fishermen pull boats in or push them out; men and women bathe in the sea; ladies and their cavaliers enter or disembark from boats, dance and picnic. The light, moreover, which suffuses most of the work of the two painters is of the same serene, pellucid quality.

It is not surprising that on at least one occasion (no. 12) a painting by Bonavia passed current as by Vernet, and it is difficult to resist the conclusion



Fig. 26. CARLO BONAVIA, *The Promontory of Miscno* (p. 36)  
Whereabouts unknown



Fig. 27. SALVATOR ROSA, *Coast Scene with a Tower*  
London Art Market

that at some period Bonavia must have been in close touch with Vernet. Dates fit well enough, since Vernet left Rome in 1752 and the earliest known painting by Bonavia is dated 1755. But whether the two met in Rome or in Naples is uncertain. The influence of Salvator Rosa decides nothing, since this was powerful in both cities. It is, however, hard to believe that during Vernet's short stay in Naples Bonavia could have seen enough of his work to be as deeply influenced as he was. This points to Bonavia having spent some time in Rome, giving some support to the suggestion of de Rinaldis that he may not have been born in Naples, and, indeed, raises the possibility that he was a native of Rome.

<sup>1</sup> Despite his name, which is North Italian, he apparently regarded himself as English, signing one at least of his paintings *Fabris l'Inglese*. He twice exhibited in England.

<sup>2</sup> In the literary references Constable is used for W. G. Constable, "Carlo Bonavia and Some Painters of Vedute in Naples," in *Essays in Honor of Georg Swarzenski*, 1951.

<sup>3</sup> Well-known examples are the *Rocky Landscape* and *Ruins with a Shepherd*, both in the National Gallery, Rome. These are only two of many.

<sup>4</sup> See *Emporium*, January 1954.

<sup>5</sup> Examples, again taken almost at random from many, are *Marine with a Lighthouse* (National Gallery, Rome), and *Coast Scene with a Tower* (Messrs. Agnew, ex-Duke of Abercorn. Repro. Fig. 27).

<sup>6</sup> Ingersoll-Smouse, C.-J. *Vernet*, Pl. XXVIII, no. 87.

<sup>7</sup> *Ibid.*, X, no. 20; XX, nos. 43 and 44.

## SHORTER NOTES

### A PAINTING BY PANTOJA AND THE LEGEND OF THE PARTRIDGE OF ST. NICHOLAS OF TOLENTINO

By HERBERT FRIEDMANN

THE late Renaissance painters of Spain were little interested in depicting animals, but one among them, Juan Pantoja de la Cruz (1551-1608) was the exception to the rule. Apparently he even achieved a certain amount of notice, if not eminence, because of his facility in this direction. We may recall the story related by Washburn to the effect that Pantoja painted an eagle so realistically that the picture was attacked by a real eagle and badly torn by it.<sup>1</sup> I cite this as part of the old Pantoja legend, even though the story is more than doubtful. We may also note Sánchez-Cantón's description of Pantoja's singular fondness for batrachians and his inclusion of them in some of his pictures.<sup>2</sup> With the loss of a good part of the artist's work, even this modest fame has been forgotten, causing Mayer to write that of his once recognized and appreciated gifts as an animal painter, but a few tokens have come down to us.<sup>3</sup>

I had heard of Pantoja's interest in animals as artistic subject matter but was not prepared for the truly remarkable degree of naturalistic accuracy he achieved until one day in the Prado I had the chance to look at his painting of *St. Nicholas of Tolentino* (Figs. 2, 3). In this picture the saint, garbed in black, holds a crucifix in his right hand and in his left a salver on which stands, in left profile, a red-legged partridge, the *perdiz roja* of the Spaniards, the *Alectoris rufa* of the zoologists. The bird is rendered with a fidelity to detail in its plumage, and a well-observed accuracy in its posture, that make it a completely satisfying bird portrait from the standpoint of the naturalist. Aside from its being obviously a red-legged partridge, its prominent placement in the picture implies that it is also there for a symbolic purpose. That it is a meaning-

ful object is made even more certain when we remember that this painting was made as a companion piece to the same artist's picture of *St. Augustine*, now hanging near it in the Prado (Fig. 1). In this picture the great church father is shown holding a pen in his right hand and a model of a church in his left one; both obviously meaningful objects. The inference is that what *St. Nicholas* is given to hold is similarly significant in a symbolic sense.

According to Sánchez-Cantón,<sup>4</sup> both of these paintings came to the Prado from the Augustinian college of Lady Mary of Aragon in Madrid, which building later became the palace of the senate. *St. Nicholas of Tolentino* was a member of the Hermits of *St. Augustine*.

Having established that the partridge in Pantoja's picture must be symbolically significant, it remains to determine just what it could have meant and what it was intended to convey to the spectators for whom the picture was painted. To begin with, there is a definite legend connecting the saint and the partridge. The holy man was noted for his feats of self-denial, especially of fasting. Once, when he was ill from exhaustion from prolonged abstinence from food, his superior ordered him to take some meat. A partridge was prepared (in some versions of the story two doves rather than a partridge) and served to him on a plate. However, on seeing this it struck him that his fasting had been a deliberate self-denial and had thereby caused the demise of the innocent bird. The idea of eating it so filled him with horror that the saint, with weeping eyes and prayerful gestures, beseeched his superior to excuse him. When he obtained this consent he made the sign of the cross over the bird. Suddenly the threads which had trussed it snapped, the gravy returned as blood into the bird's body, the skin began to sprout new feathers and shortly the partridge became alive again, now having fully renewed its plumage. When this process was completed, the bird flew off with a whirl of its wings and went out through an open window nearby.<sup>5</sup>

Usually when the saint is represented as a standing figure, either alone in a panel or in a group composition such as a *Holy Family with Saints*, he is not given a partridge to hold. In fact, outside of a few German pictures, I know of no example even remotely similar to Pantoja's. Braun notes that in a picture of *St. Roch* and *St. Nicholas of Tolentino* by a fifteenth century painter, the Meister der Heiligen Sippe, in the Wallraf-Richartz Museum, Cologne (Fig. 7), Nicholas holds in his left hand a dish from which two birds are flying.<sup>6</sup> Another rendition in the Heidelberg Museum shows him also with a dish with two birds, one roasted and one alive, while in a retable in Jacob's church





Fig. 1. JUAN PANTOJA DE LA CRUZ,  
*St. Augustine*  
Madrid, Prado



Fig. 2. JUAN PANTOJA DE LA CRUZ,  
*St. Nicholas of Tolentino*  
Madrid, Prado



Fig. 3. *Detail of Figure 2*



Fig. 4. BIAGGIO D'ANTONIO DA FIRENZE,  
*St. Nicholas of Tolentino (detail)*  
Tulsa, Philbrook Art Center, Kress Collection

at Sangerhausen the saint again holds a plate with two roasted birds.' In the relatively few paintings of the miracles attributed to St. Nicholas, we do find resuscitated birds flying from the dish, as in the examples by Garofalo (Fig. 5) and Raphael (Fig. 6). In an anonymous fourteenth century polyptych devoted to St. Nicholas in the church of San Giacomo Maggiore in Bologna, one of the smaller scenes includes the incident of the resuscitated birds.

As a good example of the saint's rendition in a group composition we may take the fine painting by Biaggio d'Antonio da Firenze (Fig. 4). Even among Spanish pictures of the saint the bird is usually absent, as for example, one by the Maestro del Grifo painted in the first half of the sixteenth century, now in the Provincial Museum in Valencia (Fig. 8).

The partridge in Pantoja's painting is alive, fully feathered, and is standing on a plate, and thus fits the requirements for the representation of this legend. The saint is not shown in the act of making the sign of the cross but is actually holding a crucifix in his other hand. This tale is clearly part of the intended meaning of the picture. However, since the story is an Italian one (as was the person of Nicholas), and since it does not appear to have been used in Italian renditions of the saint himself (as opposed to depictions of his legend), one cannot help but ask if there may not have been still more behind its inclusion in Pantoja's painting, something in addition that might have commended it particularly to a Spanish artist and to a Spanish audience. In the German pictures mentioned, the birds are so indifferently rendered as to be unidentifiable as to species.

Further connotations inherent in the partridge are not wanting. First, we have a meaning that stems from classical sources, one of those ambivalent implications that has been used in both its diametrically opposite senses. The partridge was reported to conceal its eggs in the dust and then to carry them to a secret, secluded spot to hatch them, the females even hiding the eggs from their own mates. This legend was a widespread one and is included in the writings of Aristotle, Aelian, Pliny, Theophrastus and other classical writers. From this there rapidly grew the further legend that the partridge was so intent on hatching eggs that it even took them from nests of other birds, a supposed habit which led to its being likened to the proselyting Church in its zeal to save souls, the fact of hatching being equated allegorically with that of liberating into a new life. In this sense the partridge was used as a symbol of the Church (just as a church is held in the left hand of St. Augustine in the pendant to our present painting). The tale of the partridge, however, ends

by stating that the bird's efforts are in vain as the young, when hatched, return to their true parents. During the long usage of this legend, the bird also became interpreted as a despoiler of homes, and hence as a symbol of evil. Thus, in the writings of St. Jerome and, more significantly still for our immediate study, in those of St. Augustine, we read that the devil often assumes the form of a partridge. St. Anthony of Padua went even farther, saying that it was a hypocritical and deceitful bird, casting adulterous looks about itself.<sup>8</sup> However, it hardly seems at all likely that Pantoja, or his advisors, had any intention of suggesting the evil side of the partridge legend, as such, especially in a picture of a prominent and praiseworthy Augustinian saint painted for an Augustinian school. The former meaning, the bird as a symbol of the Church, is the one that applies here. However, there is still more to it, as we shall see.

A second part of this legend, less widely used or mentioned, also stemming from Aristotle, Aelian and Pliny, relates to the extraordinary procreative susceptibility of the partridge, and informs us that if the female merely stands near the male "... while the wind is blowing from that direction, she will become impregnated. . . The female will conceive also from the action of the air, as the male flies above her, and very often from only hearing his voice. . .".<sup>9</sup> The story is repeated variously in the different versions of the *Physiologus*, the basic source of all the medieval bestiaries, which were so widely used by ecclesiastics for many centuries. We may emphasize, as Taylor has done, that Pliny, for example, had very little knowledge of the habits of animals and made no attempt to distinguish verified facts from wild legend:

... It is safe to say that neither Ambrose nor Jerome nor Augustine had a clearer understanding of such things than Pliny . . . from the first the *Physiologus* seems to have been a selection of those animal stories which lent themselves most readily to theological application . . . For Ambrose or Augustine the importance of the story lay in its doctrinal significance, or moral, which was quite careless of the truth of facts of which it was the "point" . . .<sup>10</sup>

In his bestiary Leonardo da Vinci repeats the story of the partridge,<sup>11</sup> but because of the return of the chicks to their own parents Leonardo considers the whole legend, and hence even the villain of the piece, the partridge, as a symbol of the "Eventual Triumph of Truth." Turning now to a much earlier, and more pertinently a Spanish, source we find that in his *Etimologias*

written in the seventh century, Isidore of Seville, the greatest of Spanish medieval encyclopedists, also includes the partridge legend, but without interpretation.<sup>12</sup>

All the legends, the variations of which have been briefly suggested above, actually began with, and largely relate to, not the red-legged partridge of Pantoja's painting but the gray or Hungarian partridge (*Perdix perdix* of the zoologists). This latter species, however, does not occur in Spain, but inasmuch as all kinds of partridges were commonly referred to by one name—*perdiz*—it follows that the current lore was easily transferred from one species to another. As I have shown in my study of the goldfinch,<sup>13</sup> much more divergent trans-identifications of symbol-bearing creatures were not infrequently made by sermonizing theologians.

There is, in this particular transfer of meanings from the gray partridge to the red-legged one, an even more significant consideration. St. Nicholas of Tolentino was a man noted for his great eloquence as a spreader of the faith. Furthermore, St. Augustine, whose every word must have been a source of guidance to a member of an actively proselyting religious order named for him, made one statement that throws a very important light on our partridge.<sup>14</sup> He wrote that the heretics, like the partridges, adopt those they have not bred. Through this pronouncement the partridge became symbolically a sign of heresy, a special form of the satanic influence with which it had been connected allegorically in a more general way. The pictorial concept of heresy held in the hand of a great proselyting preacher can mean only one thing—heresy converted back into the teachings of the Church. It is a parallel to the similarly rarely used motif of the grasshopper or locust in the Christ Child's hand as a symbol of the pagan nations converted to Christianity, shown in an early Riminese painting by an artist close to Giovanni Baronzio.<sup>15</sup> A further bit of evidence pertinent to the usage is the fact that the red-legged partridge is widely hunted in Spain and the method of hunting is to use a captive bird as a "call bird." These call birds are still commonly called *reclamos*,<sup>16</sup> a term not unsuggestive of the proselyters who attempted to call back to the Church those who had strayed from it or had never known it. In Pantoja's painting the red-legged partridge is thus not merely a reference to a miracle of the saint, and a symbol of the Church, but particularly of the success of the Church's attempts to cope with what was considered the most serious menace to the society of the time, the heretics. Leonardo da Vinci came surprisingly close to this when he considered the partridge legend as a symbol of the



"Eventual Triumph of Truth," not so very different from "Heresy Converted Back to the Church."

Such a symbolic usage could, it seems, have come about more readily and more understandably in Spain than almost anywhere else in Europe. This is true because of two things. Not only was the problem of heresy felt more acutely and intensely there than in most other lands, but the Spanish use of the partridges as *reclamos* also helped to make of this bird a symbol more readily understood by the masses in that country than, for example, in France or Italy. The bird was introduced into numerous religious paintings by Italian artists: Antonello da Messina, *St. Jerome in his Study* (National Gallery, London); Benedetto Diana, *Pilgrims at Emmaus* (San Salvator, Venice); Vincenzo Catena, *St. Jerome in his Study* and *Warrior Adoring Infant Christ* (both in the National Gallery, London); Marco Bello, *Christ and Saints* (Art Historical Museum, Vienna); Francesco Ubertini, *The Gathering of Manna* (National Gallery, Washington); and others, but almost always in a minor capacity, as merely one more object, meaningful but relatively unobtrusive. It took a Spanish artist to place the bird in a position of prominence, integrating it with a prominent Churchman, and forcing it upon the eyes and minds of the beholders.



Fig. 5. GAROFALO, *Miracle of St. Nicholas of Tolentino*  
New York, The Metropolitan Museum of Art



Fig. 6. RAPHAEL, *An Incident in the Life of St. Nicholas of Tolentino*  
The Detroit Institute of Arts



Fig. 7. MEISTER DER HEILIGEN SIPPE, *St. Nicholas of Tolentino*,  
*St. Roch and unidentified Saint from the Sebastian Altarpiece*  
 Cologne, Wallraf-Richartz Museum

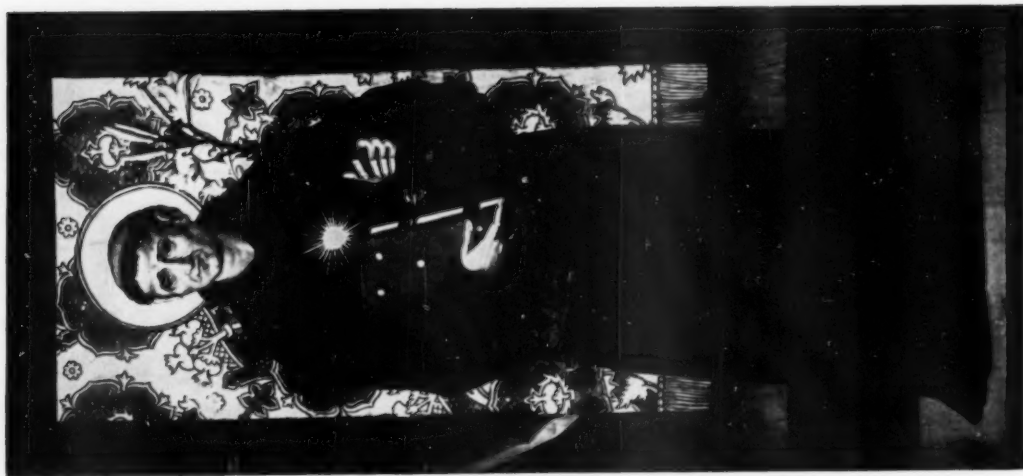


Fig. 8. MAESTRO DEL GRIFO,  
*St. Nicholas of Tolentino*  
 Valencia, Museo Provincial de Bellas Artes

- <sup>1</sup> Emelyn W. Washburn, *The Spanish Painters*, 1884, pp. 56-57.
- <sup>2</sup> F. J. Sánchez-Cantón, "Sobre la Vida y las Obras de Juan Pantoja de la Cruz," *Archivo Español de Arte*, no. 78, 1947, p. 118.
- <sup>3</sup> A. L. Mayer, "Juan Pantoja de la Cruz," Thieme-Becker, *Allgemeines Lexikon der Bildenden Künstler*, 1932, XXVI, 205-206.
- <sup>4</sup> Sánchez-Cantón, *op. cit.*, p. 107.
- <sup>5</sup> Sabine Baring-Gould, *Lives of the Saints*, 1875, X, 163; N. Concetti, *Vite de S. Nicola de Tolentino*, 1932.
- <sup>6</sup> Joseph Braun, *Tracht und Attribute der Heiligen in der Deutschen Kunst*, 1943, p. 554.
- <sup>7</sup> Karl Künstle, *Ikongraphie der Christlichen Kunst*, 1926, II, 465.
- <sup>8</sup> Angelo de Gubernatis, *Zoological Mythology*, 1872, II, 227.
- <sup>9</sup> Pliny (translated by John Bostock and H. T. Riley), *The Natural History of Pliny*, 1890, II, 516-517.
- <sup>10</sup> Henry Osborn Taylor, *The Medieval Mind*, 4th ed., 1925, I, 75-77.
- <sup>11</sup> Edward MacCurdy, *The Notebooks of Leonardo da Vinci*, 1954, pp. 1077, 1082.
- <sup>12</sup> St. Isidorus, Bishop of Seville, *Etimologias*, lib. XII, p. 636.
- <sup>13</sup> Herbert Friedmann, *The Symbolic Goldfinch*, 1946, pp. 10-23.
- <sup>14</sup> Ramiro de Pinedo, *El Simbolismo en la Escultura Medieval Española*, 1930, pp. 53-60.
- <sup>15</sup> Friedmann, "The Iconography of a Madonna and Child by Giovanni Baronzio in the Kress Collection, National Gallery of Art," *Gazette des Beaux-Arts*, XXXV (1949), pp. 345-352.
- <sup>16</sup> Leonard Howard Lloyd Irby, *The Ornithology of the Straits of Gibraltar*, 1875, pp. 137-138.

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## NOTES ON OLD AND MODERN DRAWINGS

### SOME DRAWINGS BY EUROPEAN MASTERS IN UNITED STATES MUSEUM COLLECTIONS

By MICHEL N. BENISOVICH

THE study of drawings by European masters in museum collections throughout the United States is not an easy task. Decentralization and the distance between museums on the one hand, and on the other the almost complete lack of information, constitute the main obstacles. For a scholar doing research in Europe it is next to impossible to determine what drawings are to be found in the public collections of the United States. And even the researcher working in New York knows very little about what is going in Midwestern museums in the way of drawings they may have acquired or received. Therefore, he can only anxiously wonder whether they might own one or several drawings by an artist of whom he is preparing a biography or a *catalogue raisonné*. As far as paintings are concerned, precise data can be obtained from museum catalogues, but when it comes to drawings there is no such source of reliable information and he is left entirely to his own devices. It is true of course that the researcher can count on the ever patient and obliging assistance of museum directors and curators, but if he wants to succeed in enlisting their help in a constructive manner he must know beforehand what doors he should knock upon.

The absence of adequate reference was no doubt due to the general lack of interest in this country in the study and collecting of drawings until quite recently. In fact, this field of artistic endeavor was long neglected and it is only over the past few years that it has begun to attract real attention.<sup>1</sup>

The oldest collection of drawings in the United States, it seems, is the one bequeathed as early as 1811 to Bowdoin College at Brunswick, Maine, by the Honorable James Bowdoin, a diplomat, who assembled it as a young man during his European *grand tour*. At the time of the bequest the estate appraiser estimated the total value of the 142 items in the drawing collection at the





Fig. 1. Here identified as PIERRE-ANTOINE QUILLARD,  
*A Couple Frightened by the Sight of a Snake*  
Bowdoin College Museum of Fine Arts



Fig. 2. Here identified as PIERRE-ANTOINE QUILLARD, *Venus and Adonis*  
Bowdoin College Museum of Fine Arts



Fig. 3. CARL VAN LOO, *Diana* (study for the Stupinigi Palace ceiling)  
New York, The Metropolitan Museum of Art

impressive amount of \$7.75. The paintings, however, were given a much higher valuation. The importance of these drawings was greatly enhanced by a fine illustrated catalogue which, unfortunately, has long been sold out and is now completely unavailable.

Among the so-called anonymous eighteenth century drawings there are two which cannot fail to arouse the interest of all students of French art (Figs. 1 and 2). There can be no doubt as to the identity of these two red chalk drawings. They are by the hand of Pierre-Antoine Quillard, *Amico di Watteau*, whose works are considered a rarity and who, due to his departure from France at an early age and his premature death in Lisbon, has remained a somewhat mysterious figure. One of these drawings represents *Venus and Adonis*; the other a garden scene in which two lovers are seen near a fountain while a gardener is killing a snake. This was the subject of a painting by Quillard which has been lost but which, according to what we know, was greatly admired in Lisbon.

This rare treasure—the two drawings by Quillard—has been more or less hidden since 1811 in a New England college. The importance of its contribution to art history is emphasized by the fact that in all museums throughout Europe there are only two other drawings by this most elusive master: one is to be found at the Louvre in Paris; the other in Lisbon at the Museu de Janelas Verdes.<sup>2</sup>

A French art historian visiting the Department of Prints and Drawings at The Metropolitan Museum of Art in New York might well be surprised to find a fine study in red chalk by Carle van Loo (1705-1765). Representing *Diana* (Fig. 3), this drawing is identified by a period inscription in Italian which tells us that it is an original study for the ceiling decorations of the Stupinigi Palace near Turin, where two other paintings by the same artist, *Diana's Toilet* and *Diana at Rest*, can still be seen today on the ceiling of the Queen's bedroom. The importance of the Carle van Loo drawing of the Metropolitan Museum cannot be overlooked, and yet it remained entirely unknown, even to the author of the *catalogue raisonné* of the painter's complete *œuvre*, which was published in Paris in 1938 and did not include any preparatory study for the Turin palace ceilings. And the Paris art historian could not have known about the drawing in the Metropolitan, since the Metropolitan has no catalogue of drawings.<sup>3</sup>

Again in New York, among the vast collection of art objects and drawings at the Cooper Union Museum for the Arts of Decoration, there is a large

watercolor drawing by the French sculptor Augustin Pajou (1730-1809). It is a study for the memorial to the Maréchal de Belle Isle who died in 1761 (Fig. 4). The drawing is dated and also bears a lengthy inscription explaining its allegorical meaning. Henri Stein, who in 1912 published a voluminous biography of Pajou, included very few of the artist's drawings in this monograph and did not mention the one now owned by the Cooper Union Museum. No one could have expected Pajou's biographer to visit New York in search of material he knew nothing about. And how could he have known that the Princeton University Art Museum owns some sixty-three drawings by the same Pajou, whose drawings are considered rare even in France. The Princeton University collection represents a part of the artist's traveling album and dates back to his early stay at the Academy of France in Rome and his trip back to France from Italy. Pajou's biographer quotes several letters written by the Director of the Academy of France concerning the young Prix de Rome student and his achievements. As for the original sketches done by the artist during this period, they were not mentioned by Henri Stein in his work on Pajou as he had no information regarding the important collection of drawings by the artist which belongs to the Princeton University Art Museum.<sup>4</sup>

At the E. B. Crocker Art Gallery in Sacramento, California, there is a collection of drawings which is almost unknown and has hardly ever been catalogued. The founder of the Art Gallery acquired them in Germany, together with a number of paintings, and for many years they remained in the boxes in which they were shipped to this country, without even being unpacked. In the end, however, it turned out that they had far greater value than the paintings which were purchased at the same time. Among these drawings there is a large study in black chalk of *Two Ecclesiastics* (Fig. 5) by Sir Peter Lely (1619-1680). It belongs to the well-known series of the *Procession of the Knights of the Order of the Garter* which is now divided among a number of outstanding European public and private collections throughout Europe. The Sacramento drawing is particularly important because of the fact that the inscription on the back of this sheet makes it possible to determine the date prior to which the entire set was owned by a single collector. The inscription indicates that the sheet in the E. B. Crocker Art Gallery was sold at the Leth Auction in Amsterdam in March, 1763 (only three copies of the sale catalogue are still in existence today), and also that the Sacramento drawing was part of an album of sixteen studies on the same subject by Sir Peter Lely—and not by Sir Anthony van Dyck—to whom they were later mistakenly attributed.<sup>5</sup>



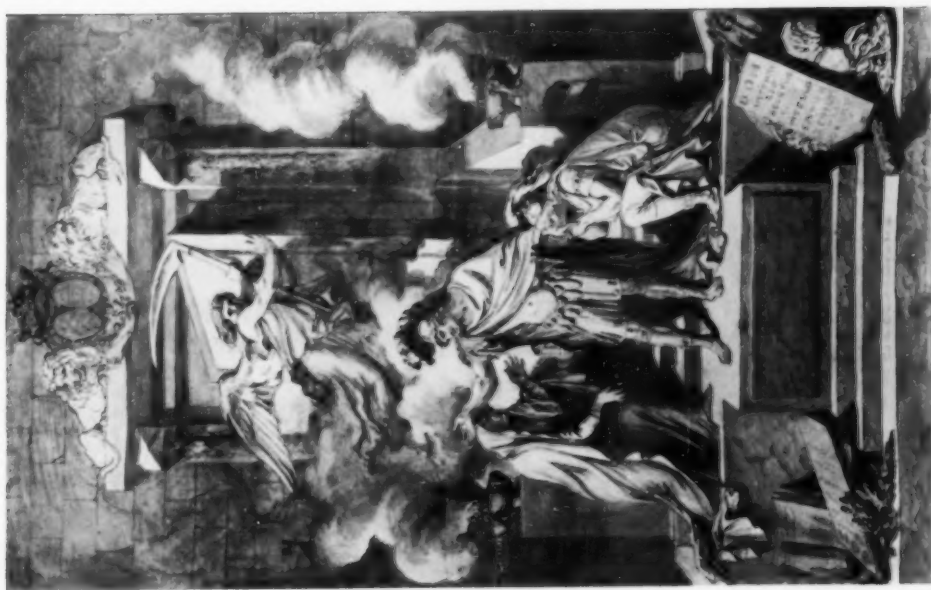


Fig. 4. AUGUSTIN PAJOU,  
*Study for the Memorial to the Maréchal de Belle Isle*  
New York, Cooper Union Museum



Fig. 5. SIR PETER LELY,  
*Two Ecclesiastics*  
Sacramento, The E. B. Crocker Art Gallery



The examples mentioned are only a few of the "discoveries" made by the writer of this article during some sixteen years of research in the United States. And although there are others,<sup>6</sup> they all point to a single fact: the very slight knowledge of art historians throughout the world concerning the wealth of drawings owned by American museums. This confirms the wisdom of the late Francis Henry Taylor's opinion when he said: "We must digest what we already have." While this statement is true in general, it is particularly apt when applied to the field of drawings. It cannot be denied that this part of our artistic heritage has been sadly neglected. Right now, the Western art world knows more about the drawings of the Hermitage Museum in Leningrad (thanks to the publications of M. V. Dobroklonsky), and those owned by the Budapest Museum than about the drawings of almost any important collection in the United States. The only way to remedy this situation is through the publication of catalogues by the major museums in this country with detailed listings of all their treasured possessions. It is high time that the master drawings which lie hidden in collections all over the country be brought to light, and to the attention of those interested, whose number is steadily increasing.

It should be stated of course that a number of more or less elaborate publications dealing with drawings in certain private and public collections have appeared during the past few years. These publications, however, have always been devoted to the same well-known works by outstanding masters. As for the illustrated catalogues of various drawing exhibitions which have been published recently, they have done little more than raise a corner of the curtain and stimulate our appetite for more substantial fare. The Meta and Paul Sachs Collection Catalogue of the Fogg Art Museum has pioneered in this direction and can well be considered as a model publication<sup>7</sup> in this rich and rewarding field.

<sup>1</sup> This article was written some time before the exhibition of 224 French drawings from American collections: Museum Boymans, Rotterdam; Orangerie, Paris; Metropolitan Museum of Art, New York, 1958-1959, an important step in the direction recognized by the author.

<sup>2</sup> Michel Benisovich, *Gazette des Beaux-Arts*, Février, 1955.

<sup>3</sup> *Idem*, *Burlington Magazine*, March, 1943.

<sup>4</sup> *Idem*, *The Art Bulletin*, XXXV, 1953; *Record of the Art Museum*, Princeton University, XIV, 1955, I.

<sup>5</sup> *Idem*, *Burlington Magazine*, March, 1949.

<sup>6</sup> *Idem*, "The Drawings by Stradanus in the Cooper Union Museum, New York," *The Art Bulletin*, Dec. 1956, pp. 249 ff.

<sup>7</sup> Agnes Mongan and Paul J. Sachs, *Drawings in the Fogg Museum of Art*, Cambridge, Mass., 1940.

## TWO UNPUBLISHED MINIATURE PAINTINGS BY HANS BOL

By HORST VEY

IN the meandering sequence of shifting interests and increasing catholicity of taste which characterize the development of American collecting, the art of the later sixteenth century in Northern Europe is one of the most recent finds to win the attention of curators and private collectors. Few museums can, therefore, offer their public a comprehensive survey of this period, and this lacuna is now becoming as difficult to fill in as almost any other in the wide scope which too many collections today want either to maintain or to achieve. Thus, in a "closing market" such as we have at present, gratitude even for comparatively small blessings is in order, and pride in fine examples by typical representatives of this period is well justified.

The Worcester Art Museum a few years ago acquired, among some other small Flemish and Dutch pictures, two delightful miniature paintings by Hans Bol: *A River Landscape with the Return of the Spies from Canaan* (Fig. 2)<sup>1</sup>, and *Jousting in a Netherlands Town* (Fig. 4).<sup>2</sup> As Bol's contemporary biographer, Carel van Mander, tells us in his *Schilder-Boeck*,<sup>3</sup> Hans learned the rudiments of his craft in his native town of Malines where, after a two-year sojourn in Heidelberg, he joined the Painters' Guild in 1560. He appears to have specialized from the outset in landscapes and "seer aerdighe vroylijcke doecken van Water-verwe, daer in groote suyverheydt, en een goede handlinghe ghebruykende, met een vaste en ghewisse manier van zijn dinghen aen te legghen, en op te maecken."<sup>4</sup> Van Mander praises at length a *Landscape with the Flight of Daedalus and Icarus* which he saw in the collection of his cousin Jan, Pensionnaris te Ghent. In 1572, however, Malines was "jammerlijck van het Krijghsvolck overvallen, en gheplundert,"<sup>5</sup> and Bol removed to Antwerp penniless. The Antwerp Guild had extended hospitality and working permission to all refugees from Malines, and forty artists availed themselves of the offer.<sup>6</sup> In fact, earlier in the century Malines watercolor painters had already moved to Antwerp, attracted by the greater possibilities there. Bol, then, was well received; he joined the Guild in 1574, was granted citizenship in the following year, and remained until 1584.

It was in Antwerp that he changed his style to that of the present pictures. In the sober Van Mander's words, he "begon het Doeck-schilderen heel te

verlaeten, siende datse zijn doecken cochten, en vast copieerden, en ghelijck voor de zijn vercochten, en heeft hem heel begeven te maken Lantschappen en Historikens van Verlichterije, segghende: Laetse nu op den duym fluyten, en my dit nae doen." "To the modern historian it seems rather that Bol followed a trend toward the small size that manifests itself elsewhere, too, and is paralleled by a surge in the production of landscape prints in these decades; e.g., the Danube School, the Titian circle and the print series by Cort and Cock. In 1584, yielding once more to "den Const-vyandigen Mars," Bol moved north again to Bergen-op-Zoom, Dordrecht, Delft, "en eyndlinghe, in 't rijck en welvarende Amstelredam."<sup>6</sup> There he continued to prosper by his skill until his death, turning out a steady flow of minute collector's pieces for his fastidious fellow-burghers. Many of his paintings and drawings have come down to us, the majority of them signed and dated. Hans also made a number of etchings, and close to three hundred and thirty engravings were made after his compositions,<sup>7</sup> most of them inscribed. These engravings provide excellent touchstones for the authenticity of the present two paintings, although no prints appear to have been made after them.

In the *River Landscape* Bol has left us an "ideal portrait" of the Flemish landscape of his day.<sup>8</sup> We look from an elevated point down into the wide, gently rolling countryside of Flanders. A few hamlets and farms are scattered about; the fields are neatly divided by rows of bushes as they are today; minute people are going about their business in the distance, fishing on the river, leading animals and carts, and carrying loads on their backs. Rustic peacefulness prevails throughout. The colors are pleasant: a yellowish-green dominates, and a bluish-green and a blonde-ochre blend in. These tones recall the elder Bruegel, in whose following Bol is usually and properly placed.<sup>9</sup> But the composition is hardly reminiscent of Bruegel, for Bol has given up the immensity of Pieter's grandiose world-panoramas, the sweeping, surging lines of his global microcosms, in favor of a more realistic view which plainly forecasts the placid, intimate atmosphere of later Dutch landscape. (This, it is true; many of Bruegel's less archaizing little landscape prints and drawings had already done.) On the other hand, Bol seems to hark back to the miniaturists of the fifteenth century for whom the connoisseurs of his age had preserved a keen taste, as witness the pictures and inventories of their *Konstkamers*.

Bol frequently introduced into his landscapes small figures or scenes from the Bible, from mythology, or from the everyday life of his countrymen. In so doing he followed again an old native tradition reaching back, as Fried-



Fig. 1. TOBIAS STIMMER, *The Return of the Spies from Canaan*  
(Woodcut from the *Neue Künstliche Figuren*. . ., 1576)



Fig. 2. HANS BOL, *A River Landscape with the Return of the Spies from Canaan*  
Worcester Art Museum



Fig. 3. HANS BOL, *Jousting in a Netherlands Town*  
Hamburg, Kunsthalle

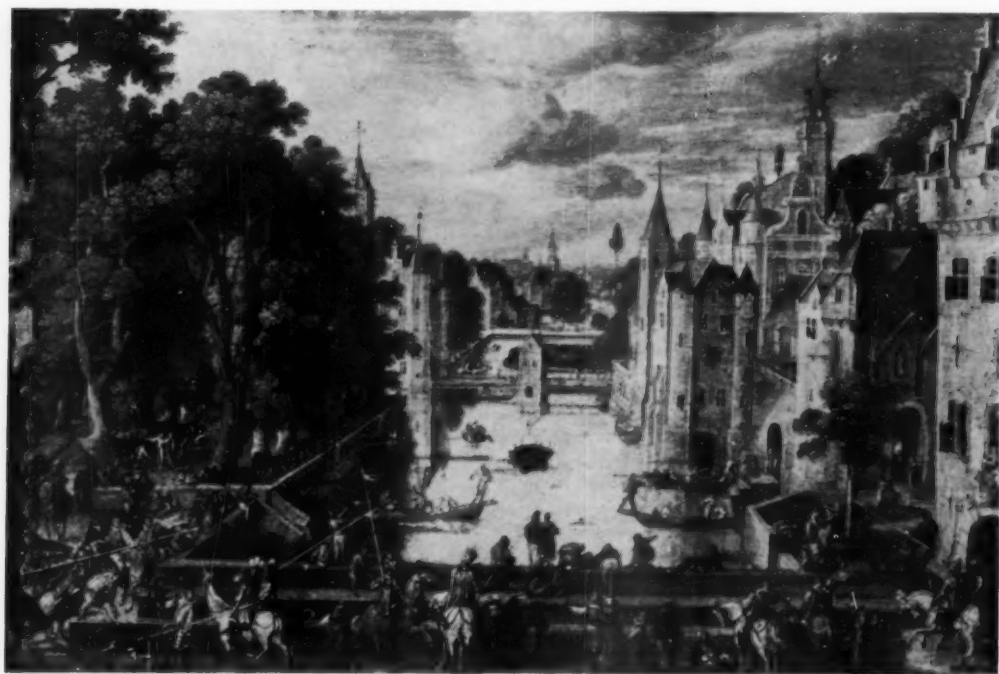


Fig. 4. HANS BOL, *Jousting in a Netherlands Town*  
Worcester Art Museum



länder has shown, through Bruegel and Patinir into the fifteenth century.<sup>10</sup> In the Worcester picture the spies appear to the right, clad in red and blue, carrying the giant grapes as proof of the wealth of the Promised Land. In a late medieval vein, then, the landscape we see is both of the present and of the historical, biblical world, endowed with a deeper significance. Reference to Numbers 13:23 also reveals that the prominent brook is hardly accidental; nor, in turn, are the spies a decorative note *ad libitum*. May we attempt another inference and assume that the biblical figures make praiseful allusion to the charm and wealth of the Blessed Land of Flanders?

Bol did not draw on his own imagination at all to invent this group. He simply copied it, along with the dog, after a woodcut in one of the most popular contemporary books of illustrations to the Bible, Tobias Stimmer's *Neue Künstliche Figuren Biblischer Historien* (Fig. 1). This volume appeared first in 1576, thus providing us with a *terminus post quem* for the painting. It is equally in keeping with Van Mander's assertion that Hans took up miniature painting only after 1574. As regards Bol's "quotation," to anyone familiar with sixteenth century art this will reflect as little on the "originality" of the painter as a neat quotation would on the imaginativeness of a sixteenth century poet, or indeed, on that of a modern scholar. It may be remembered that Bol's choice was followed a generation later by none other than Rubens, who drew a number of copies after the same booklet and recommended the study of Stimmer as an excellent training for young artists.<sup>11</sup>

In the *Jousting* Bol shows himself once more as a descendant of the inexhaustible story-tellers who adorned the pages of Gothic manuscripts. The scene is a contemporaneous Netherlands town.<sup>12</sup> In the center a rectangular pond with an island and a bridge extends into the distance; to the right, handsome houses with watergates; to the left, a park with old trees behind which more houses appear. One is strangely reminded of the Vijver at The Hague and its surroundings. Bol actually represented this view several times.<sup>13</sup> Our dainty town, however, is not a topographical but a composite view, of the kind that is found in so many sixteenth century prints of imaginary towns and gardens. Not the least proof for this conclusion is a drawing in the Kupferstichkabinett, Berlin,<sup>14</sup> in which a similar design and some of the same motifs are employed for a *Castle in the Plain*. Nonetheless, some of the buildings in our scene may be more than faint paraphrases of actual ones. Among other views of Antwerp, Bol made a silverpoint drawing about 1574 of St. Andrew's and St. Michael's as seen from the Schelde,<sup>15</sup> and we may well wonder if the tower of St.

Michael's and the watergate to the right were not in Hans' mind when he designed the present townscape. If the connection with Antwerp is accepted, we should have a first indication as to the possible date of the painting.

Rather than by these surmises, however, our attention should be held by the various goings-on depicted in the little panel. Evidently this is a feast day. The burghers have turned out in festive garb to disport themselves and to watch tournaments. The joust on the pond is a pastime that has remained familiar to our own time in some parts of the Low Countries and France: two fellows, standing on platforms in the bows of boats, are rowed against each other, the objective being to fight or grapple and to push one's opponent into the water. The knightly riders in the foreground, on the other hand, two of whom are just about to tilt their lances and ride against each other along the low wooden barrier that divides the fighting lane, may strike one as anachronistic. Such figures were hardly to be seen when Rubens painted his *Joust Before the Castle of Steen* about 1635-1640 (Louvre), but in Bol's day tournaments were still very popular,<sup>16</sup> even among the bourgeoisie of the North. In the Netherlands they were presumably cut short only by the Spanish Occupation (Antwerp was occupied and severely ravaged in 1576). Around the turn of the century, in any event, they were rare in Europe except at the courts, such as Vienna, Prague, Paris, etc. Tilting at the ring, it is true, remained in fashion throughout the seventeenth century and beyond.

Having observed how in his *River Landscape* Bol quoted from Stimmer, and aware also of his debts to the German Little Masters, we may wonder whether this panel also betrays a roving eye. There were, for example, many woodcuts and engravings of great tournaments held to honor noble occasions. One in 1559, during which Henri II of France was accidentally killed, was commemorated by Tortorel and Périssin in their 40 *Tableaux ou Histoires Mémoires*. . .<sup>17</sup> Another was held in the Belvedere under Pius IV (1559-1565) and was recorded in an anonymous woodcut.<sup>18</sup> Yet another, held in Vienna in 1565, was depicted in a splendid woodcut by Jost Amman<sup>19</sup> and at once inserted into the subsequent edition of Georg Ruxner's well-known *Thurnierbuch* (Frankfurt, 1566). In this woodcut strikingly similar figures occur, as they do indeed in another much smaller illustration from the same edition.<sup>20</sup> There were also commemorative booklets issued after prominent tournaments describing and illustrating every detail and participant, the noble personages' dresses and armor, the banquets, diversions, etc.<sup>21</sup> On all of this material Bol could easily draw; he, after all, satisfied the same eager curiosity to which the pamphlets

were addressed. But if he did refer to such models as, perhaps, Amman, he did so more selectively, relying chiefly on his own keen observation. He blended the hundreds of details into a most enjoyable whole which sparkles with a subtle play of gay and delicate colors. Thus the industrious Hans brought forth another little narrative piece with the unassuming charm all his own.

<sup>1</sup> Acc. no. 1956.87. 142 × 214 mm. Oil on parchment, stretched over a wood frame. Some over-and-in-painting. The measurements include a small reddish-brown and gold painted border.

<sup>2</sup> Acc. no. 1956.86. 138 × 208 mm. Oil on oak panel (3 mm). Inscribed on back in black "No 127. No 12/ Davidt Vinkboons nē à mecheln 1578." The measurements again include a simulated frame painted in reddish-brown and gold. Both pictures were purchased from P. de Boer, Amsterdam (cf. *Catalogue of Old Pictures, exhibited at the Gallery of P. de B., 1956*, reproduced; Worcester Art Museum, *Annual Report, 1957*, p. 15). They are not a pair despite their almost identical sizes and borders, nor part of a series, though one may at first be tempted to that assumption by the fact that both scenes occur in Season Cycles, and by the existence of Bol's various print series.

<sup>3</sup> The quotations are from Floerke's edition of *Het Leven der Doorluchtighe Nederlandsche en Hooghduytsche Schilders*, Amsterdam, 1617 (München-Leipzig, 1906, II, 52 ff.). Van Mander's account, first published in 1604, i.e., only eleven years after Bol's death in 1593, is the earliest and most extensive source on our artist. A modern, comprehensive treatment is lacking, though Bol's appealing work would seem to deserve a little more attention than it has received. E. Autenboer's "Nota's over de Mechelse waterverfschilders," in *Mechelse Bijdragen*, 1949, 33 ff., yield no fresh information about Bol. The author does, however, emphasize—and documentate convincingly from literary sources—the importance of the Malines school as the established supplier of watercolor paintings to the connoisseurs of Europe throughout the 16th and 17th centuries. (According to Van Mander, there were in 1534 no fewer than 150 ateliers at Malines.) Also, Dr. Autenboer points out that the Malines style was an influence in the development of the Netherlands landscape style generally.

<sup>4</sup> Van Mander-Floerke, II, 54: "... very pretty, gay canvases in watercolors, in which he saw to great tidiness and good execution, having a firm and sure manner of designing his subjects and finishing them"; "... pitifully attacked and looted by the soldiers."

<sup>5</sup> Rombouts-Van Lierus, *Liggen* ... I, 245-6.

<sup>6</sup> Van Mander-Floerke, II, 58: "... began to give up painting on fabric altogether, seeing that people bought his canvases, copied them, and glibly sold them for his works; he confined himself to landscapes and small narrative pictures *en miniature*, saying, 'Let them now whistle on their thumbs and imitate me in this'; "... and, finally, to the rich and well-faring city of Amsterdam."

<sup>7</sup> Cf. F. W. H. Hollstein, *Dutch and Flemish Etchings, Engravings and Woodcuts*, III, 36 ff., in which the etchings are listed and illustrated, the engravings listed more summarily.

<sup>8</sup> It is worth mentioning that the general design is noticeably similar to Bol's *View of the Schelde* at Los Angeles (*Catalogue*, 1954, p. 14, 18 1/4 × 29 1/4 inches, canvas).

<sup>9</sup> Cf. the catalogue of the Bruegel Exhibition at De Boer's, Amsterdam, 1934, for a survey of artists.

<sup>10</sup> Max J. Friedländer, *Landscape, Portrait, Still-Life*, New York n.d., p. 11 ff. Bol did not alone cultivate this type of biblical landscape in those years. There were, e.g., P. van der Borcht's one hundred etchings for Barrefelt's *Imagines et Figurae Bibliorum*, first issued in 1580 (Hollstein, *op. cit.*, III, 99), or Cock's etchings.

<sup>11</sup> Cf. Frits Lugt, "Rubens and Stimmer," *The Art Quarterly*, 1943, P. 99 ff.

<sup>12</sup> Dr. Stubbe has kindly informed us that there is a drawing in the Kunsthalle, Hamburg (no. 35803, 145 × 215 mm, pen and wash [Fig. 3]). A less tidy replica in Brussels, inscribed and dated 1593, 150 × 217 mm., cf. *Annuaire des Musées Royaux* ... 1938, 180 and 190, fig. 10, erroneously called the Vijverberg), which corresponds with our painting, but on careful comparison reveals numerous little changes and omissions. In a painting at Copenhagen (*Catalogue*, 1951, no. 81, 235 × 330 mm., parchment) a similar tournament is placed in front of a castle. Repeated use of a composition is often found in Bol's work. The drawing at Hamburg may be both a preceding stage or a somewhat simplified repetition of our panel.

<sup>13</sup> Cf. a picture at Dresden (no. 822, 125 × 580 mm., parchment on oak, signed and dated 1586), of which there is a fairly close version at Copenhagen (*Catalogue*, 1951, no. 80, 195 × 625 mm., parchment, signed

and dated 1589). A painting in Berlin (M. 509, 164 × 112 mm., parchment, signed and dated 1585) shows only the right third of the Copenhagen composition.

<sup>14</sup> No. 8519, 211 × 320 mm., pen in brown with gray wash, heightened with white. Bock-Rosenberg, *Die Niederländischen Meister* . . ., 1931, p. 14; Winkler, *Flämische Zeichnungen*, 1948, p. 31, illus.

<sup>15</sup> Now at the British Museum. A. E. Popham, *Catalogue of Drawings* . . ., V, 95, no. 5. Illustrated in Delen, *Iconografie van Antwerpen*, 1930, no. 75, pl. 25. Delen lists other views of Antwerp by and after Bol (nos. 76, 78, 93, 118). Many further plates in this work suggest that the architecture of the present panel is indeed reminiscent of Antwerp. See also a *Distant View of Antwerp* by Bol in the Ashmolean Museum, Oxford (K. T. Parker, *Catalogue of Drawings* . . ., vol. I, no. 17) and a *View of Antwerp* by an unknown Flemish artist at Copenhagen. (*Catalogue*, 1951, no. 870. The same composition at Brussels, as by Bol; cf. *Catalogue*, 1949, p. 49, inscribed and dated 1575. Both times the Schelde appears in the distance.)

<sup>16</sup> Cf. Francis Henry Cripps-Day's authoritative *History of the Tournament in England and in France*, 1918, especially the last chapter.

<sup>17</sup> Illus. in P. du Colombier, *L'Art renaissance en France*, 1946, fig. 132.

<sup>18</sup> Illus. in Hirth, *Kulturgeschichtliches Bilderbuch*, II, 1054.

<sup>19</sup> *Eigentliche Verzeichnuss eines gantzen Thurniers* so . . . Maximilian . . . vor Wien . . . lassen halten. Illus. in Hirth, *op. cit.*, II, 1078 and in Hollstein, *German Engravings, Etchings and Woodcuts*, II, 28.

<sup>20</sup> Illus. in Hirth, *op. cit.*, II, 1074.

<sup>21</sup> One amusing example is the pamphlet on a *Thournier, Kampff und Ritterspiel* . . . Zu Ehren dem . . . Herrn Philipsen, Princen auss Hispanien . . . Zu Bintz und Marienberg . . . gehalten . . ., 1550. Of a tournament held at Prague in 1579 to celebrate the wedding of Christoph Popel, Chamberlain to His Imperial Majesty, an elaborate description is given in a newsletter to the House of Fugger (*The Fugger Newsletters*, 1924, no. 29).

# ARCHIVES OF AMERICAN ART

REPORT OF ACTIVITIES NOVEMBER—DECEMBER, 1958

## ACQUISITIONS

The typed manuscript of an unfinished autobiography being worked on by Grant Wood at the time of his death in 1942, one of the outstanding manuscripts yet received by the Archives, came to us in December as a gift from Doubleday and Company. The manuscript (one hundred twenty-eight pages) is devoted to reminiscences of Grant Wood's boyhood on a farm in Iowa at the turn of the century and reflects, as did his painting, a countryman's feelings for the color, scent and sound of the soil and the living things on which he depends for life itself.

Mr. Valentine Dudensing has made a valuable contribution to the Archives' growing collection of material relating to the great New York art dealers. The press scrapbooks of Mr. Dudensing's gallery on 57th Street from 1926 to 1932 are particularly important in showing the growing interest in "advanced" contemporary French painting. Books, engravings and other material from the estate of Herbert Barber Howe, the gift of his daughter Mrs. Nelson McGeary, fill quite a different role in furthering study of the art of the American illustrator throughout the nineteenth century. There are several charming gift annuals included in this donation. Among other acquisitions we should mention here that, in keeping with the Christmas season, the Archives added a number of holiday greeting cards by well-known artists both past and present.

Mrs. Lendall Pitts generously gave to the Archives a body of manuscript material and exhibition catalogues. Although largely connected with Mr. Pitts, the group includes documents relating to the work of Mrs. Pitts (Elizabeth McCord Pitts) and of her sister M. Secor Roper, both painters well known in this country and in Paris. This donation is of particular interest to Detroit friends of the Archives in that it complements the recent acquisition by The Detroit Institute of Arts of an extremely important group of portraits of the Pitts family executed in the eighteenth and nineteenth centuries by such artists as Smibert, Blackburn, Copley and, for the later period, Gari Melchers.

Of more than passing interest are the following: complete photographic record of the account book of John Gaines, early Ipswich cabinetmaker, the gift of Mr. Israel Sack; material on children in art from the files of Miss Marian King; further books and manuscripts of his work from Theodore Bolton; a file of material relating to her husband from Mrs. Francis Henry Taylor.

A recent purchase of notebooks and records of Everett Shinn will be of value to students of American painting at the beginning of the twentieth century and of the influence of The Eight following their first exhibition at the Macbeth Gallery in 1908. Shinn kept meticulous accounts of all the pictures he entered in exhibitions from 1899,



with notations of the prize winners, the prices asked and the purchasers. His consuming interest in the theater is reflected not only in his stage and program designs but also in the record of the many portraits he did of outstanding actresses (Julia Marlowe, Elsie de Wolfe and Sarah Bernhardt) and in the tributes paid him by the Actors' Fund of America. There are also many letters from admirers and three large scrapbooks of press clippings, which will doubtless help scholars to assess more fully Shinn's place in his own time.

MIRIAM LUCKER LESLEY  
*Archivist*

#### NEW YORK ACTIVITIES

The New York staff of the Archives started in October to work on microfilming the papers of a group of prominent, and in some cases, older generation artists. Charles Sheeler lent us what he considered of interest to art historians: notebooks, letters received, press clippings, publicity and photographs of himself taken by his wife. He gave us the names of twelve of his friends who, he said, may have saved his letters. Six of the people have responded to our request that they lend their Sheeler letters to us for filming and we are waiting to hear from the others. Among the names on the list are Dr. William Carlos Williams, Ansel Adams, Bartlett Hayes and Beaumont Newhall. Previously we had microfilmed four volumes of Sheeler reference material owned by Mrs. Halpert of the Downtown Gallery. To make our Sheeler record more complete we have a typescript (first draft) of an impromptu tape recording which started at the luncheon table and went on for several hours.

Isabel Bishop and William Zorach have lent us their papers. Miss Bishop is apparently a non-saver of papers for hers filled only three shopping bags. Mr. Zorach, on the other hand, is a monumental saver and his papers filled two suit cases and five cartons. After filming we will have an exact count for we use an automatic counting device which numbers every film frame. Within the month we hope to complete the filming of these papers and then start to work on Max Weber's papers.

We have recorded four hours of Abraham Walkowitz's reminiscences. Abram Lerner, a friend of Mr. Walkowitz, conducted the interview. We spent twice as much time recording Mr. Walkowitz as planned because the artist has no papers to speak of. The contents of his studio were destroyed by fire more than a decade ago, and failing eyesight now is a hindrance to both reading and writing.

MARY BARTLETT COWDREY,  
*Archivist New York Area*

## NEW JERSEY FURNITURE EXHIBITION AT THE NEWARK MUSEUM

By MILO M. NAEVE

THE recent exhibition *Early Furniture of New Jersey* at the Newark Museum refutes the charge that the design and craftsmanship of New Jersey cabinetmaking were those of a provincial crossroads between the sophisticated centers of New York and Philadelphia. While much information about the cabinetwork of neighboring New York and Pennsylvania has been available through publications and exhibitions, knowledge of New Jersey furniture has been confined to isolated examples in general surveys of American furniture. An occasional monograph about a specific cabinetmaker has supplemented *Colonial Furniture of West New Jersey*, compiled by Thomas Smith Hopkins and Walter Scott Cox for the Historical Society of Haddonfield in 1936, but no comprehensive publication or exhibition of New Jersey craftsmanship has subsequently appeared. The didactic presentation of manuscripts, accessories and over seventy-five examples of furniture was organized by Miss Margaret E. White, curator of decorative arts, and exhibited at the Newark Museum from October 10, 1958 to January 11, 1959.

Furniture was arranged in the exhibition by the stylistic features evident in the late seventeenth and early eighteenth centuries, Queen Anne, Chippendale, Hepplewhite-Sheraton, and Victorian periods. Individual groupings of slat-back chairs, Windsor chairs, painted fancy-Sheraton chairs, and Bergen County furniture were useful for the stylistic comparison of particular categories of related objects. Furniture in the fully developed Empire style was the only omission in this otherwise comprehensive survey. Essential to an exhibition of this nature and complicating its organization is the assembling of furniture which can be proved to have been made by cabinetmakers who worked in the area under study. Without this ideal documentation, it is necessary to verify local ownership of the furniture at the time it was made. Approximately one-third of the pieces exhibited were signed pieces or could be traced to a cabinetmaker through documents, and approximately one-third had a history of ownership by New Jersey families in the period of manufacture. The exhibition also included clocks in which the works are signed by New Jersey makers, indicating that the cases are in all probability of local origin.

Among the pieces which could be identified by maker were two made by the Bowen family of Cumberland County in the late eighteenth and early nineteenth centuries. These were a walnut chest branded "James Bowen" and a Windsor chair die-stamped "W. Bowen." Several pieces of furniture were attributed to craftsmen through documentary or circumstantial evidence. Significant among these, because of its quality, condition and early date, was a heretofore little-known but important seventeenth century wainscot chair (Fig. 1)\* attributed to Robert Rhea, an immigrant Scotch carpenter and "joyner" who lived near Freehold. The paneled back is inscribed "16/R 95/R/I", which indicates the chair was made in 1695 and that it was the property of Robert and Janet Rhea. A skilled craftsman among nineteenth century New Jersey cabinetmakers was John Jelliff of Newark, whose best work is equal to that of his contemporary in New York City, John Belter. The able designer Jelliff, some of whose furniture designs were exhibited with several examples of his cabinetwork (Fig. 2), was active from 1835 until 1890.

Important aspects of this exhibition were the conclusions that could be drawn about the regional and local characteristics of New Jersey furniture. The primary woods in general use paralleled those used in other areas—walnut and mahogany in the Queen Anne and Chippendale periods and rosewood in the nineteenth century. The most commonly used woods for the interior construction of urban furniture and for general use in rural furniture of all periods were the white and yellow pine, maple, poplar, cherry, and ash. The more sophisticated examples of cabinetwork made in the last half of the eighteenth century in the Chippendale period are related in style to the furniture made by Philadelphia craftsmen in the same period. This similarity of general forms as well as such details as shell carving and claw-and-ball feet suggests that previous attributions to Philadelphia have been dogmatic and should now be tendered with either the reservation of possible New Jersey craftsmanship or with the general classification of "Philadelphia School." The relationship was aptly demonstrated in the exhibition by two side chairs in the Philadelphia style, one labeled by and the other attributed to Benjamin Randolph. Although Randolph worked in Philadelphia during his active career, he was born in New Jersey, had many New Jersey clients, and maintained property there, to which he retired in 1785. One of the most individual schools of local design included in the exhibition was that developed by the Ware family, represented through six slat-back chairs (Fig. 3). Founded by Maskell Ware, this family of cabinetmakers included several generations



Fig. 1. *Armchair*. Inscribed 1695. Wainscot type, attributed by initials, circumstantial evidence and local tradition to Robert Rhea of Freehold.  
Monmouth County Historical Association



Fig. 2. *Rosewood Armchair*. 1860-1870.  
Italian Renaissance style, documented by Laim beer  
family records as the work of John Jelliff of Newark.  
The Newark Museum



Fig. 3. *Maple Side Chair*. Ca. 1790.  
One of a set of six attributed by family tradition  
to Maskell Ware of Roadstown.  
Hamilton D. Ware Collection



Fig. 4. *Mahogany Buffet*. Ca. 1790. Federal style, labeled by Matthew Egerton, Jr.,  
New Brunswick  
The Philadelphia Museum of Art



working principally in Cumberland County from the late eighteenth century through the early twentieth. The role of the client as a factor in the determination of style was established through two labeled pieces made by Matthew Egerton, Jr. One of these, an elaborately inlaid mahogany buffet made about 1790 (Fig. 4), was made in the then currently fashionable Federal style; this sophisticated form was in direct contrast to a fruitwood *kas* dated between 1785 and 1802 which was made by Egerton, presumably for descendants of Dutch or German settlers.

The eighty-nine-page, quarto-size catalogue compiled by Miss White will be a standard source for the future study of New Jersey furniture and cabinet-makers. Many, but not all, significant pieces exhibited are included in the illustrations. The omission of primary and secondary wood identifications for each entry underlines the need for a central laboratory and advisory service that could provide the skilled personnel and specialized equipment to meet this periodic need of the general museum for scientific investigation. The value of the catalogue as a research tool is extended by a section "Furniture Makers of New Jersey." The alphabetized list of over one thousand cabinetmakers working in New Jersey includes not only a digest of the known biographical information about each craftsman, but also references to the location of their account books, their furniture, and the pertinent primary and secondary sources upon which each entry is based.

This useful catalogue and survey of New Jersey furniture are an expression of the intensified interest in regional variations of American furniture and complement such previous exhibitions as that of New York furniture at the Museum of the City of New York in 1956. It is hoped that the successful New Jersey exhibition, which was informative for the general public, the connoisseur, the student of American arts, and the cultural historian, will encourage similar efforts for other areas. Through its presentation of New Jersey furniture, the Newark Museum developed an exhibition of more than local significance.

\* Photographs for Figs. 1, 2, 3, courtesy The Newark Museum; Fig. 4, The Philadelphia Museum of Art.

# ACCESSIONS OF AMERICAN AND CANADIAN MUSEUMS OCTOBER—DECEMBER, 1958

## ANCIENT ART

\*Indicates object is illustrated

### MAGNA GRAECIA

\**Finials in the Form of Does' Heads* (pair). Sybaris, ca. 400 B.C. Gold over bronze, H. 7½". The Cincinnati Art Museum.

### ITALIAN

*Sarcophagus*. 2nd century. Sculptured marble, H. 18½"; L. 6'. The Dept. of Fine Arts, Carnegie Institute, Pittsburgh.

## MEDIEVAL ART PAINTING

### DUTCH

Master of Alkmaar, *The Triumphal Entry; The Taking of Christ into Gethsemane* (2 panels from a set of 4 painted on both sides). Ca. 1490. Oil on panel, H. 45"; W. 24". Bob Jones University.

### HISPANO-FLEMISH

\*Flandes, Juan de, *Annunciation*. H. 45½"; W. 25¼". The Cincinnati Art Museum.

\*Ingles, Jorge, *St. Paul Preaching*. H. 52"; W. 24". The Cincinnati Art Museum.

### ITALIAN

*Triptych with Madonna and Child*. 13th century. Tempera on panel, H. 0.42 m. The Art Museum, Princeton University.

### SPANISH

\*Bernagete, Pedro de (attrib. to), *Historiated painted initial "L"* on vellum from a late 15th century missal, depicting St. Augustine in his study. 9½" × 7¼". The Dept. of Fine Arts, Carnegie Institute, Pittsburgh.

\*The Canapost Master, *The Presentation in the Temple*. Ca. 1490. H. 53⅛"; W. 51½". Bob Jones University.

Master of San Baudelio de Berlanga, *The Marriage of Cana*. Ca. 1150. Fresco transferred to canvas, H. 73"; W. 126". The John Herron Art Institute, Indianapolis.

## SCULPTURE

### CENTRAL AMERICAN

\**Jaguar*. Costa Rica, ca. A.D. 800 to ca. A.D. 1300. Sandstone. Robert Hull Fleming Museum, University of Vermont.

### FLEMISH

*Presentation in the Temple*. Ca. 1480. Wood, H. 20½". Seattle Art Museum.

### FRENCH

\*Werve, Claus de, *Mourner from the Tomb of Philip the Bold* (one of two). Marble, H. 16½"; W. 5½". The Cleveland Museum of Art.

*Page offering Keys*. Ca. 1480. Polychromed wood, H. 0.455 m. The Art Museum, Princeton University.

\**The Virgin and Child*. School of Troyes, ca. 1500. Limestone with traces of polychrome, H. 59". The Toledo Museum of Art.

### MEXICAN

*Palmate Stone*. Totonac, Vera Cruz, ca. A.D. 400 to ca. A.D. 900. Volcanic stone. Robert Hull Fleming Museum, University of Vermont.

*Stele Representing Rain God*. Pre-Columbian (ca. A.D. 1000). Stone, H. 48"; W. 18½". Yale University Art Gallery.

## DECORATIVE ARTS

### METAL

*Aquamanile in Form of a Cheetah*. South Russia, 13th century. Bronze. Walters Art Gallery, Baltimore.

*Facial Mask*. Mexican (Aztec). Copper. Mills College Art Gallery.

\**Triptych*. French, Burgundian, early 15th century. Enamel and gold, H. 2⅛"; W. 1⅜" without chain. The Cleveland Museum of Art.

## SIXTEENTH THROUGH NINETEENTH CENTURY ART

(Unless otherwise indicated, all paintings listed are oil on canvas)

### AMERICAN

Alexander, John White, *Portrait of a Lady*. Ca. 1888. H. 53⅛"; W. 63¼". The Brooklyn Museum.



TOP: 1. *The Virgin and Child*. French, ca. 1500. The Toledo Museum of Art. 2. VEIT STOSS (attri. to), *St. John*. Seattle Art Museum. 3. CLAUS DE WERVE, *Mourner from the Tomb of Philip the Bold*. The Cleveland Museum of Art.

CENTER: 1. *Christ Bearing the Cross*. Dutch, early 16th century. Seattle Art Museum. 2. *Finials in the Form of Doves' Heads*. Magna Graccia, ca. 400 B.C. The Cincinnati Art Museum. 3. *Pietà*. Flemish, ca. 1525. Seattle Art Museum.

BOTTOM: 1. *Fang Ceremonial Mask*. African. The Toledo Museum of Art. 2. *Jaguar*. Costa Rica, ca. 800 to 1300 A.D. Robert Hull Fleming Museum, University of Vermont. 3. *Votive Head of a Queen*. African, ca. 16th century. The Toledo Museum of Art.



TOP: 1. JUAN DE FLANDES, *Annunciation*. The Cincinnati Art Museum. 2. THE CANAPOST MASTER, *The Presentation in the Temple*. Bob Jones University. 3. JORGE INGLES, *St. Paul Preaching*. The Cincinnati Art Museum.

CENTER: 1. BALTHASAR VAN DER AST, *Still-Life with Sea Shells*. Lyman Allyn Museum, New London. 2. *Lot's Wife*. Flemish, late 16th century. Norfolk Museum.

BOTTOM: 1. JAN LIEVENS (attri. to), *Joseph Telling the Dreams of the Servants to Pharaoh*. The Wadsworth Atheneum, Hartford. 2. EUSTACHE LE SUEUR, *God's Promise to Noah*. Bob Jones University.

- Blythe, David G., *Abraham Lincoln Writing the Emancipation Proclamation*. H. 21 $\frac{3}{4}$ " W. 27". The Higher Law. H. 20 $\frac{1}{4}$ " W. 24 $\frac{1}{2}$ ". The Dept. of Fine Arts, Carnegie Institute, Pittsburgh.
- \*Bradley, John, *Little Girl in Lavender*. H. 33 $\frac{7}{8}$ " W. 27 $\frac{3}{8}$ ". The National Gallery of Art, Washington, D.C.
- \*Chambers, Thomas, *Mount Auburn Cemetery, Cambridge*. H. 14" W. 18 $\frac{3}{16}$ ". The National Gallery of Art, Washington, D.C.
- Cole, Thomas, *The Return from the Tournament*. H. 39 $\frac{1}{4}$ " W. 60 $\frac{9}{16}$ ". The Corcoran Gallery of Art, Washington, D.C.
- \*Copley, John Singleton, *Thomas Greene, Esq.* H. 50" W. 40". The Cincinnati Art Museum.
- Durrie, George Henry, *The Wood Sled*. 1854. H. 18" W. 24". The Currier Gallery of Art, Manchester.
- Eakins, Thomas, *Maybelle*. 1898. H. 24" W. 18". Charles and Emma Frye Art Museum, Seattle.
- Harding, Chester, *Portrait of Chester Harding Krum*. Ca. 1845. H. 20" W. 24". The John Herron Art Institute, Indianapolis.
- \*Harnett, William, *Munich Still-Life*. H. 14 $\frac{3}{4}$ " W. 12". The Newark Museum.
- Homer, Winslow, *Cocoon Palm*. 1900. Watercolor. The Baltimore Museum of Art.
- Idem*, *The Wheat Gatherer*. 1867. H. 9 $\frac{3}{8}$ " W. 12". Charles and Emma Frye Art Museum, Seattle.
- Idem*, *Upland Cotton*. 1879. H. 49 $\frac{1}{2}$ " W. 30 $\frac{1}{4}$ ". Munson-Williams-Proctor Institute, Utica.
- Inness, George, *After Sundown, Montclair*. H. 30" W. 45". Fort Worth Art Center.
- Idem*, *Italian Landscape*. H. 11 $\frac{3}{4}$ " W. 17 $\frac{1}{4}$ ". University of Nebraska Art Galleries.
- Idem*, *Mid-Summer*. 1885. H. 14" W. 12". The Fine Arts Gallery of San Diego.
- Johnson, Eastman, *Boy Eating Apples*. Oil on board, H. 10 $\frac{3}{8}$ " W. 6 $\frac{1}{2}$ ". The Dept. of Fine Arts, Carnegie Institute, Pittsburgh.
- Jouett, Matthew Harris, *Patrick Henry Darby, Esq., of Princeton, Kentucky*. H. 28 $\frac{3}{8}$ " W. 23 $\frac{3}{4}$ ". The J. B. Speed Art Museum, Louisville.
- \*King, Charles Byrd, *Portrait of John C. Calhoun*. 1828. H. 36" W. 28 $\frac{1}{4}$ ". The Norfolk Museum.
- Miller, Alfred J., *Self-Portrait*. Ca. 1827. Oil on panel, H. 11 $\frac{3}{4}$ " W. 10 $\frac{1}{4}$ ". *Portrait of Mrs. George W. Miller*. Ca. 1830. Oval, 16" x 13 $\frac{1}{2}$ ". The Maryland Historical Society, Baltimore.
- Peale, Anna C., *Portraits of Commodore Joseph J. Nicholson; Mrs. Joseph J. Nicholson*. 1827. Miniature, watercolor on ivory, 2 $\frac{3}{4}$ " x 2 $\frac{1}{4}$ " ea. The Maryland Historical Society, Baltimore.
- Peale, Margaretta Angelica, *Still-Life—Pomegranates and Grapes*. 182(?) H. 16" W. 21". The Maryland Historical Society, Baltimore.
- Peale, Sarah Miriam, *Portrait of Mrs. William Crane*. The Fine Arts Gallery of San Diego.
- Idem*, *Still-Life—Watermelon and Grapes*. 1828. H. 14 $\frac{1}{4}$ " W. 19". The Maryland Historical Society, Baltimore.
- Smibert, John, *Benjamin Harrison the Signer*. Ca. 1750. H. 40" W. 30 $\frac{1}{4}$ ". The Norfolk Museum.
- Idem*, *Elizabeth Langton Ferne*. 1724. H. 49 $\frac{3}{4}$ " W. 40 $\frac{1}{2}$ ". Painted in England. *Henry Ferne*. 1727. H. 49 $\frac{3}{4}$ " W. 39 $\frac{7}{8}$ ". Painted in England. Worcester Art Museum.
- Stuart, Gilbert, *James Patton Preston*. H. 24" W. 20". The Virginia Museum of Fine Arts, Richmond.
- Wollaston, John, *Portrait of Martha Neale (Mrs. Francis Hall)*. Ca. 1755. H. 28" W. 23". The Maryland Historical Society, Baltimore.
- Wyant, Alexander H., *Sunset after a Storm*. H. 22" W. 16 $\frac{1}{4}$ ". The Fine Arts Gallery of San Diego.

#### DUTCH

- \*Aert, Balthasar van der, *Still-Life with Sea Shells*. Oil on wood, H. 8 $\frac{1}{2}$ " W. 12 $\frac{1}{2}$ ". Lyman Allyn Museum, New London.
- \*Bijlert, Jan van, *Shepherd with Flute*. H. 28 $\frac{3}{4}$ " W. 24". The John Herron Art Institute, Indianapolis.
- Duck, Jacob, *The Mountebank*. The Los Angeles County Museum.
- \*Eeckhout, Gerbrand van den, *Vertumnus and Pomona*. Oil on panel, H. 10 $\frac{1}{2}$ " W. 8". The John Herron Art Institute, Indianapolis.
- Gogh, Vincent van, *Mademoiselle Ravoux*. 1890. H. 19 $\frac{3}{4}$ " W. 19 $\frac{1}{4}$ ". The Cleveland Museum of Art.
- Jongkind, J. B., *Landscape, St. Clair*. 1864. Watercolor, H. 13 $\frac{1}{2}$ " W. 18". The Museum of Fine Arts, Boston.
- \*Lievens, Jan (attri. to), *Joseph Telling the Dreams of the Servants to Pharaoh*. H. 62 $\frac{1}{2}$ " W. 80". The Wadsworth Atheneum, Hartford.
- Mytens, Aert, *The Scourging of Christ*. Oil on bronze, H. 23 $\frac{3}{4}$ " W. 18" (sight). The Fogg Art Museum, Harvard University.
- \*Terbruggen, Hendrick, *Boy Singing*. H. 33 $\frac{3}{4}$ " W. 28 $\frac{3}{4}$ ". The Museum of Fine Arts, Boston.
- \*Witte, Emanuel de, *Interior of an Amsterdam Church*. Ca. 1692. H. 21 $\frac{7}{8}$ " W. 18 $\frac{3}{4}$ ". The Toledo Museum of Art.
- Verkolje, Jan, *A Gallant Musical Pause at Delft*, 1674. H. 38" W. 31 $\frac{1}{4}$ ". The J. B. Speed Museum, Louisville.

#### ENGLISH

- \*Cooper, Samuel, *Countess of Sunderland*. 1653. Watercolor on paper, 2 $\frac{3}{8}$ " x 2". \*Nicholas Hilliard, *George Clifford, Earl of Cumberland*. Watercolor on vellum, 2 $\frac{3}{4}$ " x 2 $\frac{1}{16}$ ". \*Thomas Flatman, *Elizabeth Claypoole*. Watercolor on paper, 2 $\frac{1}{4}$ " x 1 $\frac{7}{8}$ ". These are among a group of 199 European and American 17th and 18th century miniatures recently received as a gift through the Starr Foun-



dition to the William Rockhill Nelson Gallery of Art, Kansas City.

Devis, Arthur, *Double portrait of Robert Gwilym of Atherton and William Farington of Worden*. H. 30"; W. 36 $\frac{1}{8}$ ". Yale University Art Gallery.

Frith, William Powell, *Salon d'Or at Bad Homburg*. H. 49 $\frac{1}{4}$ "; W. 102 $\frac{1}{2}$ ". Museum of Art, Rhode Island School of Design, Providence.

Fuseli, Henry, *Mother and Child: a Mythological Subject*. H. 39 $\frac{1}{8}$ "; W. 50". Yale University Art Gallery.

Highmore, Joseph, *Portrait of a Lady*. H. 50"; W. 40". The Montreal Museum of Fine Arts.

MacIse, Daniel, *Blue Devils and the Dying Dyers*. Oil on board, 14 $\frac{7}{8}$ "; W. 9 $\frac{3}{4}$ ". Museum of Art, Rhode Island School of Design, Providence.

Raeburn, Sir Henry, *George Wood*. H. 29 $\frac{1}{4}$ "; W. 24 $\frac{1}{8}$ ". The John Herron Art Institute, Indianapolis.

*Idem*, *Robert Cold Auldham, M. P. and His Wife, Lady Grace*. H. 57"; W. 44". Dept. of Fine Arts, Carnegie Institute, Pittsburgh.

Westall, R. W., *David Garrick as King Lear*. H. 25"; W. 30". Akron Art Institute.

\*Wright of Derby, Joseph, *Two Boys by Candlelight—One Blowing up a Bladder*. H. 35"; W. 27 $\frac{1}{2}$ ". Henry E. Huntington Library and Art Gallery, San Marino.

#### FLEMISH

Anonymous, *Virgin, Child, SS. Barbara and Catherine*. Early 16th century. Oil on panel, H. 36"; W. 34 $\frac{1}{2}$ ". Museum of Art, Rhode Island School of Design, Providence.

\*Anonymous, *Lot's Wife*. Late 16th century. H. 23 $\frac{3}{8}$ "; W. 26". The Norfolk Museum.

Breughel, Jan, the Elder, *Landscape with Buildings; Landscape with Vehicle and Cattle*. Oil on copper, H. 7 $\frac{1}{2}$ "; W. 10 $\frac{1}{2}$ " ea. The Montreal Museum of Fine Arts.

*Idem*, *Village Scene with Outdoor Theater*. Ca. 1600. Oil on metal, H. 5 $\frac{1}{2}$ "; W. 6 $\frac{7}{8}$ ". M. H. de Young Memorial Museum, San Francisco.

Franken, Frans II, *Thanatos Visits the Miser*. Oil on cradled panel, 11  $\frac{3}{16}$ " sq. The Norfolk Museum.

*Idem*, *The Triumph of Neptune*. Oil on copper, H. 22"; W. 28 $\frac{1}{2}$ ". The Dayton Art Institute.

Grebber, Pieter de, *Madonna and Child*. Oil on cradled panel, H. 42 $\frac{1}{2}$ "; W. 30". The Norfolk Museum.

\*Janssens, Abraham, *The Crucifixion*. H. 60 $\frac{3}{4}$ "; W. 41 $\frac{1}{2}$ ". The Museum of Fine Arts, Boston.

\*Kessel, Jan van, *Pea Pods and Insects*. Oil on metal, H. 5 $\frac{1}{4}$ "; W. 7 $\frac{1}{2}$ ". M. H. de Young Memorial Museum, San Francisco.

Oost, Jakob van, *Boys Blowing Bubbles*. H. 35 $\frac{3}{8}$ "; W. 47 $\frac{3}{4}$ ". Seattle Art Museum.

\*Rubens, Peter Paul, *Abraham and Melchizedek*. Oil on panel, H. 26"; W. 32 $\frac{1}{2}$ ". The National Gallery of Art, Washington, D. C.

Teniers, David, the Younger, *The Tric Trac Players*. H. 18"; W. 26 $\frac{1}{2}$ ". The Dayton Art Institute.

#### FRENCH

\*Boucher, François, *Landscape in the Environs of Beauvais and Souvenir of Italy*. 1740. H. 49 $\frac{1}{4}$ "; W. 63". The William Rockhill Nelson Gallery of Art, Kansas City.

Boudin, Eugène, *Prairie à Deauville*. H. 14 $\frac{1}{8}$ "; W. 18 $\frac{3}{16}$ ". The Fogg Art Museum, Harvard University.

Clouet, François (attri. to), *Portrait of a Noble Lady*. Oil on panel, H. 16 $\frac{7}{8}$ "; W. 12 $\frac{3}{8}$ ". The Dayton Art Institute.

\*Courbet, Gustave, *Winter in Jura*. 1875. H. 19 $\frac{3}{4}$ "; W. 24". The Phillips Collection, Washington, D. C.

Decamps, Gabriel Alexandre, *Farm Yard*. H. 21 $\frac{1}{2}$ "; W. 26". Robert Hull Fleming Museum, University of Vermont.

Fragonard, Jean-Honoré, *La Dame en Rose*. H. 21 $\frac{3}{4}$ "; W. 17 $\frac{3}{4}$ ". The Dayton Art Institute.

\*Le Sueur, Eustache, *God's Promise to Noah*. H. 38"; W. 53 $\frac{1}{4}$ ". Bob Jones University.

Mignard, Pierre (attri. to), *François-Henri, Duke of Montmorency-Bouteville, Duke of Luxembourg, Marshal of France, 1628-1675-1695*. H. 56 $\frac{1}{2}$ "; W. 40 $\frac{1}{4}$ ". The J. B. Speed Art Museum, Louisville.

\*Poussin, Nicolas, *Death of Germanicus*. 1627. H. 58 $\frac{1}{4}$ "; W. 77 $\frac{3}{8}$ ". The Minneapolis Institute of Arts.

Robert, Hubert, *Architectural Scene*. 1798. H. 70 $\frac{1}{4}$ "; W. 42". From the Hotel de Massa, Paris. The John Herron Art Institute, Indianapolis.

Taunay, Nicholas Antoine, *Landscape with Aqueduct*. H. 17"; W. 20". The Los Angeles County Museum.

#### GERMAN

Flegel, Georg, *Still-Life*. H. 11 $\frac{3}{4}$ "; W. 15 $\frac{1}{4}$ ". The Fogg Art Museum, Harvard University.

Rottenhammer, Johann, *Virgin, Child, SS. Barbara and Catherine and Angels*. Oil on copper, H. 10"; W. 10 $\frac{3}{4}$ " (sight). Museum of Art, Rhode Island School of Design, Providence.

#### ITALIAN

Beccafumi, Domenico di Pace (late follower of), *Madonna and Christ Child with Joseph*. Ca. 1600. H. 46 $\frac{1}{2}$ "; W. 36 $\frac{1}{2}$ ". Seattle Art Museum.

Carracci, Ludovico, *Portrait of a Widow*. H. 39 $\frac{1}{4}$ "; W. 30 $\frac{1}{2}$ ". The Dayton Art Institute.

\*Cavedone, Giacomo, *Virgin, Child, SS. Eligius and Petronius*. Study for the 1614 *Altar of S. Alb.* Oil on paper, H. 18"; W. 12 $\frac{3}{4}$ ". Museum of Art, Rhode Island School of Design, Providence.

Giaquinto, Corrado, *Christ in the Temple*. Oil on paper, H. 8 $\frac{9}{16}$ "; W. 6 $\frac{3}{4}$ ". Museum of Art, Rhode Island School of Design, Providence.

- \*Longhi, Pietro (attri. to), *Portrait of Robert Bruce*. H. 28 1/2"; W. 23". Seattle Art Museum.
- Magnasco, Alessandro, *Landscape with Praying Monks*. H. 28"; W. 38". Lyman Allyn Art Museum, New London.
- \*Stanzione, Massimo, *St. Sebastian*. H. 39 1/4"; W. 31 1/2". William Rockhill Nelson Gallery of Art, Kansas City.
- Tintoretto, *The Forge of Vulcan*. Ca. 1545-1548. H. 30 1/2"; W. 52 1/2". The North Carolina Museum of Art, Raleigh.
- Titian, *The Holy Family in a Landscape with Two Donors*. H. 24"; W. 29 1/4". The Dayton Art Institute.

## DRAWING

### AMERICAN

- West, Benjamin, *Entrance to the Terrace of Windsor Castle*. Pencil and chalk, H. 6 3/4"; W. 9 3/4". *Grecian Landscape*. Pen and watercolor, H. 4 3/4"; W. 7". *Landscape near Windsor*. Ink and Wash, H. 6 7/8"; W. 9 1/4". *View of Windsor Castle on the Road from Datchet*. Pencil and ink, H. 6 1/2"; W. 8 3/8". The Dept. of Fine Arts, Carnegie Institute, Pittsburgh.

### DUTCH

- Bol, Hans, *A Village Among Trees*. Pen and ink, H. 5 7/16"; W. 8 3/16". The Wadsworth Atheneum, Hartford.
- Heemskerck, Marten van, *Isola Tiberiana; Landscape with Tomb (verso)*. 1556. Pen and ink, H. 7"; W. 17". The Wadsworth Atheneum, Hartford.
- Moeyart, Nicolas Claes, *Christ Driving the Money Changers from the Temple*. Pencil and wash, H. 11 1/4"; W. 16 1/2". The Wadsworth Atheneum, Hartford.

### ENGLISH

- Downman, John, *Mrs. Chappel*. 1806. Pencil, H. 21 1/2"; W. 9 3/4". *Mr. Lee, Solicitor of Wakefield*. 1814. Pencil, H. 12"; W. 9 1/2". The Montreal Museum of Fine Arts.

### FRENCH

- Degas, Edgar, *The Violinist*. Charcoal heightened with white, H. 16 1/2"; W. 11 3/4". Study for the violinist in *The Dancing School* in the Frick Collection, ca. 1879. The Museum of Fine Arts, Boston.

### GERMAN

- \*Dürer, Albrecht, *Four Heads*. 1513 or 1515. Pen and ink, H. 8 1/4"; W. 7 7/8". William Rockhill Nelson Gallery of Art, Kansas City.

### ITALIAN

- \*Benefial, Marco, *Corpse of the Baptist*. Black and white chalk on gray, H. 16 1/16"; W. 10 1/4".

Museum of Art, Rhode Island School of Design, Providence.

- Carracci, Agostino, *Sheet of Figure Studies*. Pen and ink, H. 7 7/16"; W. 5 7/16". The Wadsworth Atheneum, Hartford.

- \*Lelio Orsi da Novellora, *Studies for Three Caryatids*. Pen and bistre on paper, H. 10 1/4"; W. 7 7/8". Seattle Art Museum.

- Piola, Domenico, *River God*. Ink and washes, H. 6 3/4"; W. 5 7/16". Museum of Art, Rhode Island School of Design, Providence.

- \*Reni, Guido, *Figure Studies*. Pen and bistre on paper, H. 10 1/2"; W. 7 1/4". Seattle Art Museum.

## ENGRAVING

### DUTCH

- Goltzius, Hendrik, *A Magician*. Chiaroscuro woodcut, H. 13 3/4"; W. 10 3/8". University of Louisville Art Collection.

## SCULPTURE

### AFRICAN

- \*Fang Ceremonial Mask. Gabon, Ogowe River District. Wood, H. 17 3/4". The Toledo Museum of Art.
- \*Votive Head of a Queen. Benin, ca. 16th century. Bronze, H. 18 1/2". The Toledo Museum of Art.

### DUTCH

- \*Anonymous, *Christ Bearing the Cross*. Early 16th century. Wood, H. 23". Seattle Art Museum.
- Gerhard, Hubert (attri. to), *Hercules and the Lion*. Bronze, H. 54 cm. The Museum of Fine Arts, Boston.

### FLEMISH

- \*Anonymous, *Pietà*. Ca. 1525. Wood, H. 41 3/4". Seattle Art Museum.
- Vries, Adriaen de, *Group*. Bronze, H. 24", with separate carved and ebonized wood base. The Dept. of Fine Arts, Carnegie Institute, Pittsburgh.

### FRENCH

- Carpeaux, Jean-Baptiste, \**Agriculture*. Plaster, H. O.M. 26 cm; W.O.M. 37 cm. (side figure, sketch). *France Lighting the World*. Plaster, H. O.M. 36.5 cm. W. O.M. 31 cm. (middle figure, sketch). \**La Science*. Plaster, H. O.M. 24 cm; W. O.M. 36 cm. (side figure, sketch). All three pieces executed in 1865 as studies for the relief of the Pavillon de Flore of the Louvre. The Art Institute of Chicago.
- Clodion, *L'Amour Chasseur*. Bronze and gilt-bronze, terracotta base, H. 0.5555 m. *Triton*. Stucco or terracotta, H. 8"; W. 14 1/4" (study for *Triumph of Galatea* relief, Place Vendôme, 1779). Museum of Art, Rhode Island School of Design, Providence.

- \*Houdon, Jean-Antoine, *Diana*. Marble, H. 32 1/8" with base; W. 17 3/4"; D. 12 3/8". The National Gallery of Art, Washington, D.C.
- Rodin, Auguste, *Study for The Thinker*. Ca. 1880. Wax, H. 14 1/2". William Rockhill Nelson Gallery of Art, Kansas City.

#### GERMAN

- Anonymous, *Model of Tomb*. South German, 16th century. Solnhofener stone, H. 6 1/2"; L. 8". The Wadsworth Atheneum, Hartford.
- Stoss, Veit, (attri. to), *St. Peter*; \**St. John*. Wood, H. 63"; W. 62 1/4" ca. Seattle Art Museum.

#### SPANISH

- Anonymous, *St. Jerome*. Gesso and polychrome, 18" x 19 1/4" x 10 1/2". Bob Jones University.

### DECORATIVE ARTS

#### CERAMICS

- A Group of American Indian pottery* from the Pueblos of New Mexico. The Detroit Institute of Arts.
- \**Platter from George Washington's "Cincinnati" Service*. Chinese, 18th century. Export porcelain, 10" x 8 1/8". The Cincinnati Art Museum.
- \**Teapot Honoring Howe and Nelson*. English (Castleford), early 19th century. Stoneware, H. 5 13/16"; W. 9 1/8"; Th. 4 1/4". Worcester Art Museum.
- \**Tureen, with Cover and Underplatter*. German (Nymphenburg), ca. 1755. Porcelain, Country scenes, with mulberry and gold border, H. to top of cover: 8 3/8"; L. 13". Underplatter L. 13". The Detroit Institute of Arts.

#### FURNITURE

- Armchairs* (2). American, Duncan Phyfe. The Museum of the City of New York.
- \**Console Table*. French, Régence period. Gilt gesso on oak, marble top, H. 34"; L. 72"; D. 32". The Toledo Museum of Art.
- Dressing Table*. American, Queen Anne style. Walnut. The Henry Francis du Pont Winterthur Museum.
- Lacquered Secretary*. English, 18th century. The Detroit Institute of Arts.
- \**Side Chairs* (pair). American, ca. 1760-1780. Mahogany. The Currier Gallery of Art, Manchester.
- Table*. Laminated carved wood. *Chairs* (2). Upholstered. American, John Henry Belter, ca. 1850. Munson-Williams-Proctor Institute, Utica.
- \**Table*. French, Martin Carlin. Wood marquetry, marble, and bronze-gilt mounts, H. 27 3/4"; W. 20 3/4"; D. 13 1/4". California Palace of the Legion of Honor, San Francisco.

#### GLASS

- Beaker*. German, 1688. Two-handled, enameled,

decorated with hunting scenes, H. 11 3/8". The Museum of Fine Arts, Boston.

- \**Covered Flip*. American, late 18th century. Clear blown glass with engraved decoration, H. 10" over all. The Norfolk Museum.
- \**Holy Water Font in the form of an Altar, Glass Figurines*. French (Nevers), 18th century. H. 10"; W. 4 1/2". The Corning Museum of Glass, Corning.
- Resurrection of the Dead with the Virgin and St. John . . . ; St. Andrew with a Donor*. German (Augsburg), 16th century. Two stained glass panels, H. 27"; W. 18". The Walters Art Gallery, Baltimore.
- \**Thumb Glass*. Flemish, early 17th century. Transparent clear glass, H. 8 3/8". Seattle Art Museum.

#### METAL

- Can*: Joseph Richardson Sr. *Can*: Thomas Shields.
- \**Cream Pitcher*: Philip Hulbeart. *Cream Pitcher*: Edmund Milne. *Cream Pitcher*: Jeremiah Elfreth. *Cream Pitcher and Covered Sugar Bowl*: John Letellier. *Plate*: Daniel van Voorhis. *Plate*: Fletcher and Gardiner. *Plates* (4): Joseph Lowmes. *Spout Pitcher*: Joseph Richardson, Sr. *Teapot*: John Letellier. American (Philadelphia), 18th and 19th centuries. Silver. The Philadelphia Museum of Art.
- Dragons with Coat-of-Arms of Tani Family* (pair). Italian, 16th century. Gilt-bronze, H. 0.47 m. The Art Museum, Princeton University.
- Mortar*. Italian, 1477. Bronze, vertical ridges, two handles, coat-of-arms and date, H. 11"; Diam. 13 1/2". The Dept. of Fine Arts, Carnegie Institute, Pittsburgh.
- \**Porringer*. American, Josiah Keene. Pewter, with flowered handle, Diam. 5 3/8". The Henry Francis du Pont Winterthur Museum.
- Punch Bowl and Cover*. English, Benjamin Pyne, 1701. Britannia standard silver, H. 18"; Diam. 17 1/2". William Rockhill Nelson Gallery of Art, Kansas City.
- \**River God Inkstand*. French, ca. 1750. Bronze, ormolu base, H. 5 3/4"; W. 10 1/4"; D. 6 13/16". Smith College Museum of Art.
- Sconces* (pair). American, probably Philip Syng, early 18th century. Brass. The Philadelphia Museum of Art.

#### TEXTILE

- Neptune Entering with Net; The Duenna Warning Vulcan*. English (Mortlake), 17th century. Wall tapestries, H. 13'9"; W. 8'4" ca. The Dept. of Fine Arts, Carnegie Institute, Pittsburgh.

### TWENTIETH CENTURY ART PAINTING

#### AMERICAN

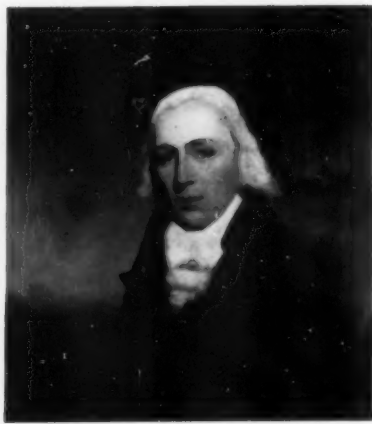
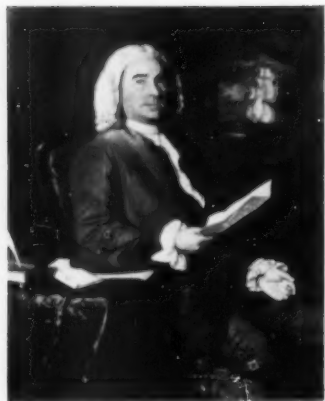
- Biddle, George, *Skating on the Pond*. The



TOP: 1. HENDRICK TERBRUGGEN, *Boy Singing*. The Museum of Fine Arts, Boston. 2. ABRAHAM JANSSENS, *The Crucifixion*. The Museum of Fine Arts, Boston. 3. JAN VAN BIJLERT, *Shepherd with Flute*. The John Herron Art Institute, Indianapolis.

CENTER: 1. PETER PAUL RUBENS, *The Meeting of Abraham and Melchizedek*. The National Gallery of Art, Washington, D.C. 2. NICOLAS POUSSIN, *Death of Germanicus*. The Minneapolis Institute of Arts.

BOTTOM: 1. MASSIMO STANZIONE, *St. Sebastian*. William Rockhill Nelson Gallery of Art, Kansas City. 2. GERBRAND VAN DEN EECKHOUT, *Vertumnus and Pomona*. The John Herron Art Institute, Indianapolis. 3. EMANUEL DE WITTE, *Interior of an Amsterdam Church*. The Toledo Museum of Art.



TOP: 1. JOHN SINGLETON COPLEY, *Thomas Greene, Esq.* The Cincinnati Art Museum. 2. PIETRO LONGHI (attr. to), *Portrait of Robert Bruce*. Seattle Art Museum. 3. JOHN SMIBERT, *Elizabeth Langton Ferne*. Worcester Art Museum.

CENTER: FRANÇOIS BOUCHER, *Landscape in the Environs of Beauvais and Souvenir of Italy*. William Rockhill Nelson Gallery of Art, Kansas City.

BOTTOM: 1. JOSEPH WRIGHT OF DERBY, *Two Boys by Candlelight* The Henry E. Huntington Library and Art Gallery, San Marino, Calif. 2. JEAN ANTOINE HOUDON, *Diana*. The National Gallery of Art, Washington, D.C. 3. SIR HENRY RAEBURN, *George Wood*. The John Herron Art Institute, Indianapolis.



- Corcoran Gallery of Art, Washington, D.C.  
 Calder, Alexander, *Abstract*. Gouache, H. 22½"; W. 31". The Newark Museum.
- \*Cicero, Carmen, *The Monarch*. 1958. H. 58"; W. 72¼". The Solomon R. Guggenheim Museum, New York.
- Ernst, Jimmy, *Source Material*. H. 36"; W. 48". The Newark Museum.
- Hartley, Marsden, *Calla Lilies*. H. 26¾"; W. 19½". *Waterfall*, New Hampshire. H. 26"; W. 15½". The Newark Museum.
- Kuniyoshi, Yasuo, *Still-Life*. H. 30"; W. 42". The Newark Museum.
- Marsh, Reginald, *Smoke Hounds*. H. 36"; W. 30". The Corcoran Gallery of Art, Washington, D.C.
- Mitchell, Joan, *August, Rue Daguerre*. 1957. H. 82"; W. 69". The Phillips Collection, Washington, D.C.
- Motherwell, Robert, *Young Girl*. 1947. H. 47¾"; W. 20¾". The North Carolina Museum of Art, Raleigh.
- Pereira, I. Rice, *Sunrise—Sunset*. H. 40"; W. 50". Worcester Art Museum.
- Pollock, Jackson, untitled. 1951. Collage and oil, H. 50"; W. 35". The Phillips Collection, Washington, D.C.
- Stella, Joseph, *Study for the Battle of Lights*. 1912. Diam. 20¼". The Museum of Modern Art, New York.
- Vickery, Robert, *Late Afternoon*. H. 26"; W. 36". The Butler Institute of American Art, Youngstown.
- Watkins, Franklin, *Sketch for Resurrection*. Watercolor and pastel, H. 22"; W. 27½". The Detroit Institute of Arts.
- Zorach, William, *The Corral—Outskirts of Des Moines; Des Moines from Brown Hotel; Downtown Des Moines from William Zorach's Hotel Room; Farm Scene with Silo, Outskirts of Des Moines; Morning Light from Hotel Window*. 1954. Watercolor, from 13½" x 22" to 15¼" x 22¼". The Des Moines Art Center.
- BELGIAN**  
 Magritte, René, *Le Rossignol*. 1955. Gouache. The Dept. of Fine Arts, Carnegie Institute, Pittsburgh.
- ENGLISH**  
 Nicholson, Ben, *St. Ives* (version 2). 1940. Oil and pencil on masonite, H. 9¾"; W. 12¾". The Phillips Collection, Washington, D.C.
- FRENCH**  
 Arp, Jean (Hans), *Birth of the Rock*. 1958. Collage, H. 22¼"; W. 16½". The Dept. of Fine Arts, Carnegie Institute, Pittsburgh.
- \*Chagall, Marc, *The Green Dream*. 1945. H. 30"; W. 24". Allen Memorial Art Museum, Oberlin College.
- Manessier, Alfred, untitled. 1958. Gouache on paper, H. 10½"; W. 14¼". The Phillips Collection, Washington, D.C.
- Matise, Henri, *Madame de Pompadour*. Collage, H. 27"; W. 20½". The Los Angeles County Museum.
- Metzinger, Jean, *Still-Life*. 1916. H. 28"; W. 21". The Solomon R. Guggenheim Museum, New York.
- \*Rouault, Georges, *Le Chinois*. 1938. Oil on paper laid down on canvas, H. 63.5 cm.; W. 48.9 cm. The City Art Museum of St. Louis.
- Tanguy, Yves, *At the Risk of the Sun*. 1947. H. 27¾"; W. 15¼". William Rockhill Nelson Gallery of Art, Kansas City.
- Vuillard, Edouard, *Woman in Green*. 1909. H. 29½"; W. 13". The Fogg Art Museum, Harvard University.
- GERMAN**  
 Alberts, Josef, *Homage to the Square: Vernal*. 1957. Oil on panel, H. 40"; W. 40". The Dept. of Fine Arts, Carnegie Institute, Pittsburgh.
- \*Kirchner, Ernst Ludwig, *Lady with a Red Hat*. H. 38½"; W. 29½". The Los Angeles County Museum.
- Nolde, Emil, *Skaters*. Watercolor. The Dept. of Fine Arts, Carnegie Institute, Pittsburgh.
- \*Schmidt-Rottluf, Karl, *Still-Life with Tulips*. H. 33½"; W. 30". The Los Angeles County Museum.
- Werner, Theodor, No. 83/1957. Oil on paper, H. 19¼"; W. 28". Seattle Art Museum.
- ITALIAN**  
 Afro, *For an Anniversary*. 1955. H. 59"; W. 78¾". The Solomon R. Guggenheim Museum, New York.
- Idem, \* *The Cowboy*. 1952. H. 109.2 cm.; W. 109.2 cm. The City Art Museum of St. Louis.
- Capogrossi, Giuseppe, *Surface 210*. 1957. H. 81¼"; W. 62¾". The Solomon R. Guggenheim Museum, New York.
- Modigliani, Amedeo, *Head of a Man*. 1915-1916. H. 21"; W. 16¾". *Nude with Coral Necklace*. 1917. H. 25¾"; W. 39¾". Allen Memorial Art Museum, Oberlin College.
- Sironi, Mario, *Where the Alps Begin*. Watercolor and gouache, H. 13½"; W. 19¼". The Cleveland Museum of Art.
- PORTUGUESE**  
 Vieira da Silva, Maria Helena, *Aix-en-Provence*. 1958. H. 63¾"; W. 57¾". The Solomon R. Guggenheim Museum, New York.
- SPANISH**  
 Miró, Joan, *L'oiseau porte-parole sombre dans la nuit*. 1954. Oil on paper board, H. 13¾"; W. 39½". Allen Memorial Art Museum, Oberlin College.

- Picasso, Pablo, *Chair with Owl*. 1947. H. 29"; W. 23". Allen Memorial Art Museum, Oberlin College.
- Idem*, *Figures in Pink*. 1905. H. 60 $\frac{3}{4}$ "; W. 43 $\frac{1}{16}$ ". The Cleveland Museum of Art.

## DRAWING

### AMERICAN

- Bellows, George, *Standing Female Nude*. 1924. Black lithographic crayon, H. 12 $\frac{1}{2}$ "; W. 8 $\frac{1}{4}$ ". Preparatory drawing for a lithograph that was never printed, hitherto unpublished. The Cooper Union Museum, New York.
- Greene, Stephen, *Garden of Eden Number 8*. Brush and ink, H. 14"; W. 17" (sheet). The Museum of Modern Art, New York.
- Hartley, Marsden, *Pomegranates*. H. 12"; W. 15". The Butler Institute of American Art, Youngstown.

### CANADIAN

- Shadbolt, Jack Leonard, *Dark Fruition*. 1958. Ink and casein, H. 26 $\frac{1}{4}$ "; W. 35 $\frac{1}{4}$ ". Seattle Art Museum.

### FRENCH

- Rouault, Georges, *Samson*. Study for *Samson at the Mill*. Pen and ink on paper, H. 4 $\frac{1}{2}$ "; W. 8 $\frac{1}{2}$ ". The Los Angeles County Museum.

## ENGRAVING

### AMERICAN

- Bellows, George, *Stag at Sharkey's*. Lithograph, H. 19"; W. 24". The Butler Institute of American Art, Youngstown.

### DUTCH

- Appel, Karel, *Summer Life*. 1958. Color lithograph, H. 25 $\frac{1}{2}$ "; W. 19 $\frac{3}{4}$ ". The Solomon R. Guggenheim Museum, New York.

## SCULPTURE

### AMERICAN

- \*Bertoia, Harry, *Gold Tree*. Brass, copper, steel with gold-gilt, H. 92"; W. 78"; D. 46". The Virginia Museum of Fine Arts, Richmond.
- Rivera, José de, *Construction*. 1955. Stainless steel, H. 11 $\frac{1}{4}$ ". University of Nebraska Art Galleries.
- \*Flannagan, John, *Young Fawn*. Bronze, H. 15". The Butler Institute of American Art, Youngstown.
- \*Gabo, Naum, *Linear Construction in Space, Number 4*.

- Plastic and stainless steel, H. 40"; W. 21 $\frac{1}{2}$ ". Whitney Museum of American Art, New York.
- Gross, Chaim, *Lot's Wife*. Lignum vitae, H. 36". The Butler Institute of American Art, Youngstown.

### FRENCH

- \*Arp, Jean (Hans), *Pistil*. 1950. Limestone, H. 86.6 cm. The City Art Museum of St. Louis.
- Guimard, Hector, *Entrance Gate to a Paris Métro Station*. Ca. 1900. Cast iron painted green; amber colored glass lamp shades. The Museum of Modern Art, New York.
- Lipchitz, Jacques, *Arrival*. 1941. Bronze, H. 21". The Des Moines Art Center.
- Idem*, \**Standing Personage*. 1916. Stone, H. 42 $\frac{1}{2}$ ". The Solomon R. Guggenheim Museum, New York.

### GERMAN

- Ernst, Max, *The Anxious Friend*. 1944. Bronze, H. 26 $\frac{3}{8}$ ". The Solomon R. Guggenheim Museum, New York.
- \*Hartung, Karl, *Non-Object Form*. Bronze, H. 12". Seattle Art Museum.
- \*Heiliger, Bernhard, *Ernst Reuter*. 1956. Bronze, H. 15 $\frac{7}{8}$ ". The Museum of Modern Art, New York.
- Kolbe, Georg, *Standing Girl*. 1926. Bronze, H. 50 $\frac{1}{2}$ ". Walker Art Center, Minneapolis.

### ROUMANIAN

- \*Brancusi, Constantin, *Sorceress*. 1920. Wood, stone base, H. 45 $\frac{1}{4}$ ". *Oak Base* (3 sections), H. 38 $\frac{3}{8}$ ". The Solomon R. Guggenheim Museum, New York.

### SPANISH-AMERICAN

- \*Izquierdo, Manuel, *Icarus*. Welded steel, H. 88". Portland Art Museum.

### SWISS

- \*Giacometti, Alberto, *Dog*. 1956. Bronze, H. 18"; L. 39"; D. 6 $\frac{1}{8}$ ". The Museum of Modern Art, New York.

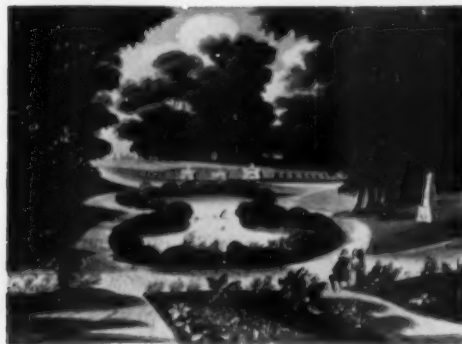
## DECORATIVE ARTS

### CERAMICS

- Group of eight ceramics. English. Bernard Leach, University of Nebraska Art Galleries.

### GLASS

- Tiffany Lamps and Vases*. 1900-1910. The Museum of the City of New York.



TOP: JEAN-BAPTISTE CARPEAUX, *La Science*; *L'Agriculture*. The Art Institute of Chicago.

CENTER: 1. WILLIAM HARNETT, *Munich Still-Life*. The Newark Museum. 2. JOHN BRADLEY, *Little Girl in Lavender*. The National Gallery of Art, Washington, D.C. 3. CHARLES BYRD KING, *Portrait of John C. Calhoun*. The Norfolk Museum.

BOTTOM: 1. GUSTAVE COURBET, *Winter in Jura*. The Phillips Collection, Washington, D.C. 2. THOMAS CHAMBERS, *Mt. Auburn Cemetery, Cambridge*. The National Gallery of Art, Washington, D.C.



TOP: 1. GEORGES ROUAULT, *Le Chinois*. The City Art Museum of St. Louis. 2. BERNHARD HEILIGER, *Ernst Reuter*. The Museum of Modern Art, New York. 3. MARC CHAGALL, *The Green Dream*. Allen Memorial Art Museum, Oberlin College.

CENTER: 1. MANUEL IZQUIERDO, *Icarus*. Portland Art Museum. 2. NAUM GABO, *Linear Construction in Space, Number 4*. Whitney Museum of American Art, New York. 3. JOHN FLANNAGAN, *Young Faun*. The Butler Institute of American Art, Youngstown.

BOTTOM: 1. ERNST LUDWIG KIRCHNER, *Lady with a Red Hat*. Los Angeles County Museum. 2. KARL SCHMIDT-ROTTLUF, *Still-Life with Tulips*. Los Angeles County Museum. 3. HARRY BERTOIA, *Gold Tree*. The Virginia Museum of Fine Arts, Richmond.

# K N O E D L E R

*Old Masters · French Impressionists*

*American Paintings*

*Contemporary Artists*

*Prints · Framing*

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G. F. BARBIERI (GUERCINO)

1591–1666

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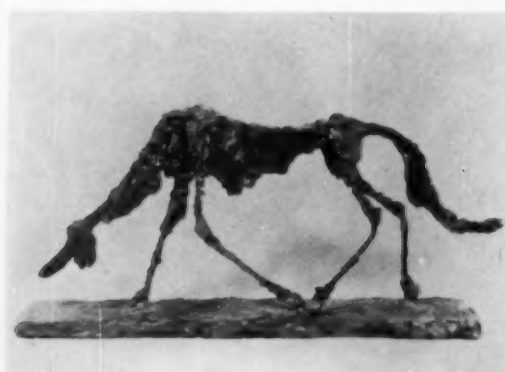
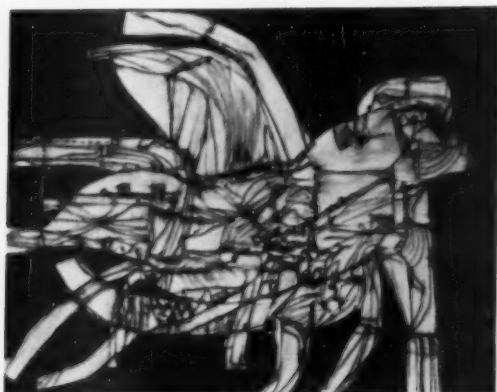
ORIGINAL PRINTS  
AND DRAWINGS  
FOR  
MUSEUMS AND  
COLLECTORS



## DEITSCH GALLERY

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TOP: 1. CONSTANTIN BRANCUSI, *Sorceress; Oak Base*, The Solomon R. Guggenheim Museum, New York. 2. HANS ARP, *Pistil*, The City Art Museum of St. Louis. 3. JACQUES LIPCHITZ, *Standing Personage*, The Solomon R. Guggenheim Museum, New York.

CENTER: 1. CARMEN CICERO, *The Monarch*, The Solomon R. Guggenheim Museum, New York. 2. AFRO, *The Cowboy*, The City Art Museum of St. Louis.

BOTTOM: 1. KARL HARTUNG, *Non-Objective Form*, Seattle Art Museum. 2. ALBERTO GIACOMETTI, *Dog*, The Museum of Modern Art, New York.

RUDOLF J. HEINEMANN, *Sammlung Schloss Rohoncz*. Lugano, 1958.

The three-volume catalogue of the Thyssen collection published in 1937 recorded one of the monumental feats of collecting of the period between the two world wars. The present one-volume catalogue brings the growth of the collection down to date. In the new format the information on works of art in the 1937 issue is given in a somewhat shorter form, achieving compactness without, so far as the present reviewer can see, any loss of essential information.

The number and quality of the works added to the catalogue since 1937 is remarkable. The list of the artists' names alone is enough to show that the new catalogue is essential to students: Fra Bartolommeo, Gerrit Berckheyde, Bramante, Canaletto, Carlo Crivelli, Cuyp, Engelbrechtsen, French School about 1420, Hugo van der Goes, Van Goyen, Greco, Guardi, Jan van der Heyden, Wolf Huber, Isenbrandt, Magnasco, Hans Maler, Master of the International Style about 1410, Master of the Deathbed of Mary, Memling, Hans Michel, Louise Moillon, Van der Neer, Orcagna, Potter, Rubens, Saenredam, Schaffner, Sebastiano del Piombo, Segna di Buonaventura, Steen, the two Tiepolos, Jacopo Tintoretto, Titian, Valckenborch, Januarius Zick and Zurbaran. A happy collector who can do this.

Some of these are well-known works which have changed location, such as the Engelbrechtsen from the Harrach collection; the early Canaletto and the French portrait of ca. 1420, representing traditionally *Wenzeslaus Prince of Brabant*, from the Liechtenstein collection; the Duke of Grafton's superb portrait of Cardinal Carondelet and his secretary by Sebastiano del Piombo. Two remarkable works here enter the literature for the first time, however. One is the exquisite little *Pietà* from a private collection in France which Friedländer first ascribed to Hugo van der Goes. The other is the huge Gothic panel, *The Two St. Johns with a Donor*, called here by a Master of the International Style, about 1410. In one sense it is not new to the historian of art, for it has been published by both A. L. Mayer and C. R. Post in times past in their works on Spanish painting. In the new aspect revealed by cleaning in 1955-1956, it has been attributed on two separate lines of evidence, heraldic and art historical, to a master of the International Style working in England ca. 1400-1410. The heraldic evidence points to the identification of the donor as a famous historical personality, Prince Henry, Shakespeare's Prince Hal, boon companion of Falstaff, who ascended the throne in 1413 as King Henry V of England. It seems at least certain on its face that it is an actual portrait, of a rather brash and elegant young man who is not in the least awed by his two gigantic, solemn, saintly companions. The catalogue is a work of admirable scholarship, of a singularly self-effacing kind.

LUCIO GROSSATO: *Il Museo Civico di Padova. Dipinti e sculture dal XIV al XIX secolo*. Venice, Fondazione Giorgio Cini, Istituto di Storia dell'Arte, 1957.

This convenient-sized and well-produced volume is number 2 of the series of catalogues planned by the Istituto di



Laurens "Man with Pipe" 1919, Stone

## XIX & XX CENTURY

### PAINTINGS SCULPTURE

### DRAWINGS

## Fine Arts Associates

OTTO M. GERSON

41 East 57th Street New York 22 N.Y.



TOP: 1. GUIDO RENI, *Figure Studies*. Seattle Art Museum. 2. GIACOMO CAVEDONE, *Virgin, Child, SS. Eligius and Petronius*. The Museum of Art, Rhode Island School of Design, Providence. 3. LELIO ORSI DA NOVELLORA, *Studies for 3 Caryatids*. Seattle Art Museum.

CENTER: 1. JAN VAN KESSEL, *Peapods and Insects*. M. H. de Young Memorial Museum, San Francisco. 2. MARCO BENEFIAL, *Corpse of the Baptist*. The Museum of Art, Rhode Island School of Design, Providence.

BOTTOM: 1. PEDRO DE BERRUGUETE (attrib. to), *Illuminated Letter L*. The Dept. of Fine Arts, Carnegie Institute, Pittsburgh. 2. *Three 17th Century English Miniatures*. William Rockhill Nelson Gallery of Art, Kansas City. 3. ALBRECHT DÜRER, *Four Heads*. William Rockhill Nelson Gallery of Art, Kansas City.

Storia dell'Arte of the Giorgio Cini Foundation. It offers in compact form the latest and most systematic information about the principal paintings and sculpture at present exhibited in the gallery of the Museo Civico of Padua. Other parts of the collection are to be the subjects of other volumes. The text of this volume is careful and succinct.

The illustrations are for the most part clear, but some too small to serve as more than indicators of the general composition. The important thing for the transatlantic student is that each work described is illustrated, and for this one must be grateful.

The gallery in Padua contains some works of importance for the knowledge of the great Venetians—such as the two tiny panels attributed to the young Giorgione, two cassone fronts attributed by some to the youthful Titian a portrait by Giovanni Bellini, two altars by Jacopo Tintoretto; but its charm lies in the works of admirable artists of the second rank, such as Giambono, Romanino, Previtali, or Zais. One work of major importance, the great painted crucifix which hung before the war in the Arena Chapel, and which most students have given to Giotto himself, in whole or in part, is in a category by itself. A careful, modern catalogue of such a collection is a contribution to knowledge. We must congratulate the Fondazione Cini.

*Disegni veneti in Polonia. Catalogo della Mostra a cura di Maria*

Mrozinska. Venice, Fondazione Giorgio Cini, Istituto di Storia dell'Arte, 1958.

The Fondazione Giorgio Cini has, in a very short time, acquired a great reputation both in Europe and in this country. Some of the most thorough and scholarly catalogues published since the war in Europe are due to its generosity and well-planned efforts; our readers will remember in particular the exhibition of the Janos Scholz collection of Venetian drawings, analyzed here recently by Mr. Châtelet. The most recent addition to these publications is the present volume, which commemorates the exhibition held last summer and devoted to Venetian drawings preserved in Poland. The catalogue is preceded by a useful introduction by Giuseppe Fiocco, who rightly emphasized that such an exhibition, coming from behind the iron curtain, is like "un magico giardino inesplorato". So little is known of drawings from secondary European museums and libraries that the present volume, fully illustrated, is welcome. It is not that all the drawings were unknown, of course: the delightful Bellottos were published by Frietzsche and Kozakiewicz; the Giacomo Guardis by Fiocco himself. The importance of the catalogue is due mostly to the unfamiliar or anonymous artists, many of them almost mediocre in themselves, but fascinating nevertheless to scholars and collectors. For instance, five drawings are given without reservation to Giambattista Tiepolo; but ten others are only attributed to him or his circle, and they

EDGAR DEGAS (1834-1917)

18 1/2 x 22 inches

## IMPORTANT DRAWINGS

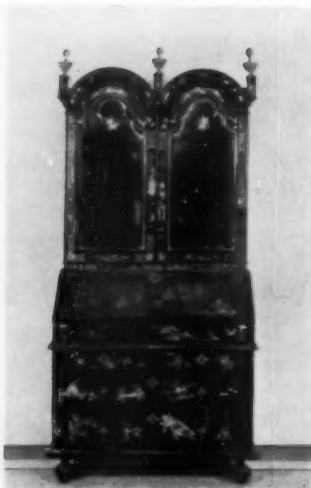
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Bloemart	Magnasco
Boucher	Matisse
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Chagall	Picasso
Degas	Pissarro
Fragonard	Rembrandt
Gauguin	Renoir
Ingres	Signac
Klee	Tiepolo
Leger	Watteau



CHARLES E. SLATKIN

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TOP: 1. *Side Chair*. American, ca. 1760-1780. The Currier Gallery of Art, Manchester. 2. *Lacquered Secretary*. English, 18th century. The Detroit Institute of Arts. 3. *Table*. French, Martin Carlin. The California Palace of the Legion of Honor, San Francisco.

CENTER: *Régence Console Table*. French, early 18th century. The Toledo Museum of Art.

BOTTOM: 1. *Cream Pitcher*. American, Philip Hulbeart. The Philadelphia Museum of Art. 2. *Porringer*, Josiah Keene. The Henry Francis du Pont Winterthur Museum. 3. *Holy Water Font in Form of Altar*. French, 18th century. The Corning Museum of Glass.



are not the least interesting. So far as quality is concerned, this group of drawings formed the weakest of all the exhibitions held by the Cini Foundation; but for the serious student it may well have been also the most useful.

*The American Muse. Parallel Trends in Literature and Art.*  
Washington, D.C., The Corcoran Gallery of Art, 1959.

Much has been written on the correlation of art and literature and this exhibition purports, as Mr. Dorra states in his opening essay, to illustrate the characteristic trends that run parallel through American art and literature: it is in effect an application of the old, and quite valid, concept of *Ut Pictura Poesis*, carried as far as possible and, it should be added, so felicitously that the catalogue should be required reading for every course on American art as well as on American literature.

Much of it relates "to the American character as it appears in art and in literature," and forms a homogeneous whole. The Cult of Experience; Faith in Nature; Explorers, Wanderers and Exiles (an interesting and far from arbitrary combination); The Haunted Mind; Social Protest—these are the various facets which *The American Muse* emphasizes. Such a choice might easily have been trite, pompous or a little dull. But apt quotations and clear definitions make the theme alive:

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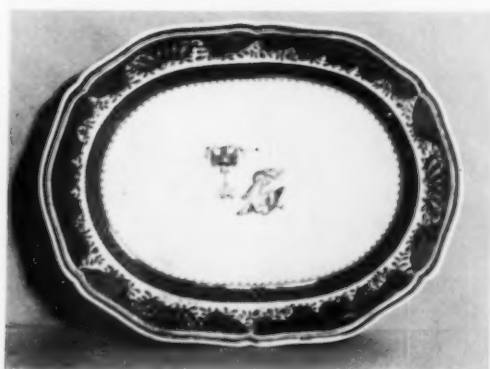
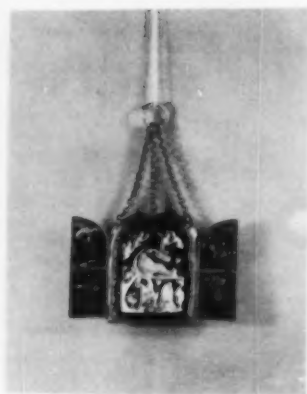
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TOP: 1. *Covered Flip Glass*. American, 18th century. The Norfolk Museum. 2. *Triptych*. French, early 15th century. The Cleveland Museum of Art. 3. *Thumb Glass*. Flemish, early 17th century. Seattle Art Museum.

CENTER: 1. *Tureen and Platter*. German, (Nymphenburg), 18th century. The Detroit Institute of Arts. 2. *Inkstand*. French, ca. 1750. Smith College Museum of Art.

BOTTOM: 1. *Platter*. Chinese export, 18th century. The Cincinnati Art Museum. 2. *Teapot*. English, early 19th century. Worcester Art Museum.

a case in point is the superposition of Poe's beautiful lines in *To One in Paradise* ("A voice from out the future cries...") and William Rimmer's *Victory*, as haunting in its way as Poe's lyric (incidentally the *Victory*, although dated in the catalogue ca. 1845-1855, is inscribed at the back as being the last painting by Rimmer, one of several with that claim, I believe). When fully relevant such quotations are more difficult to come by than one may think. The compilers of the catalogue should be congratulated, among other things, for their patience and their taste: nothing could be more à propos than the juxtaposition of Whitman's *Song of the Exposition* (1871) and Erastus Field's huge *Historical Monument of the American Republic* (ca. 1876), or Willa Cather's beautiful lines from *O Pioneers!* quoted under a reproduction of George Tooker's *The Subway*.

DONALD R. TORBERT, *A Century of Art and Architecture in Minnesota*. Minneapolis, The University of Minnesota Press, 1958.

As the author states in his introduction, the area that was to be Minnesota captured the imagination long before there was any large settlement there. In this excellent pamphlet Dr. Torbert studies the early depictions of the land by Samuel Seymour (of whose work in Minnesota so little is known, with the exception of a few watercolors preserved at Yale), Peter Rindisbacher and of course by George Catlin and Seth Eastman. There is little unfamiliar material in this section of the booklet; yet as a résumé of what is known, it is quite useful. Perhaps more important is the chapter given to artistic activities from the 60's to the 90's, still the poor relation in the study of provincial American cultural life. At least to this reviewer there was much in that section that was new and rather fascinating, and the result evidently of much painstaking research. For the later period much space logically is given to the history of the T. B. Walker collection, which was the foundation of the impressive Walker Art Center of today.

The last section of *A Century of Art and Architecture in Minnesota* is a study of contemporary arts in Minnesota, in particular its architecture, where Dr. Torbert is evidently most at ease (he is the author of a valuable *Century of Minnesota Architecture*, published by the Minneapolis Institute of Arts). All in all, a readable, lively and useful work.

*Bollettino dei Musei Civici Veneziani*, No. 2, 1958. A quarterly publication.

Nothing could be more useful to American scholars than these slender bulletins which provincial European museums are publishing in large numbers, but which, unfortunately, are not circulated widely in the United States. Among the most valuable ones, it seems, is the recently initiated *Bollettino dei Musei Civici Veneziani*, of which the second issue has just been received. The articles are short but well illustrated and, of course, scholarly. Several articles in the present issue are of particular importance. Very little is known of the *bottega*



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of the Miotti at Murano in the 18th century. In a long note of permanent value Dr. Mariacher studies the *lattimi* from the factory; Miss Casanova comments on the identification of Cardinal Federico Cornaro in the Bernini relief in S. Maria della Vittoria, while the most comprehensive study in the *Bulletin* is that (by Giuseppe Maria Pilo) on the works of Gregorio Lazzarini in the Museo Correr. This issue of the *Bulletin* includes a list of the publications on sale in Venetian museums.

*American Silver Collected by Philip H. Hammerslough. Hartford, Conn., privately printed, 1958.*

In the growing literature on the subject this beautifully presented volume will be of great importance, both because of the wealth of Mr. Hammerslough's collection and the scholarly value of the catalogue. The Hammerslough collection is far from unknown; its owner, as this reviewer knows from experience, is a most generous and understanding lender, and many of Mr. Hammerslough's finds have been on view at the Wadsworth Atheneum for the past several years. Yet the impact of the volume, with every object illustrated and succinctly described, is very great indeed. More than one hundred silversmiths are represented (101 in fact), in the majority of cases by rare or unusual pieces. Especially re-



JUAN GRIS

"Mandolin with Pipe"

Painted 1925 - 24 x 29 inches

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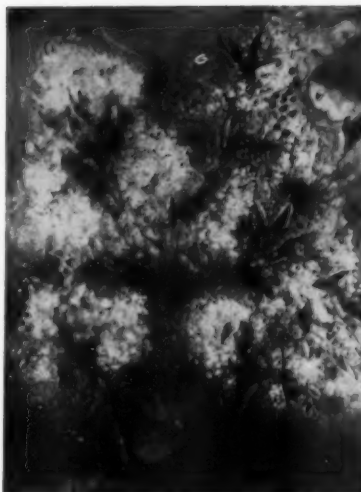
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markable however are the flat top tankard by Joseph Anthony, with its splendid engraved decoration; the tankard by the very rare Thomas Savage; the group of marked snuff boxes, and the still larger group of swords with their scabbards; and—collector's delight—an early 19th century spoon with a hitherto unknown mark of George Greenleaf of Newburyport. But as usual with collections formed with a purpose, the sum is greater than its parts: the Hammerslough collection will remain one of the outstanding efforts of American collecting in the second quarter of this century.

PIERRE VERLET, *L'Art du Meuble à Paris au XVIIIe Siècle*.  
 "Que Sais-Je?" *Le Point des Connaissances Actuelles*, No. 775.  
 Paris, Presses Universitaires de France, 1958.

This small volume was recently published in a well-known, incredibly prolific *collection de vulgarisation*, devoted to presenting to the lay public almost every subject which might prove attractive to the educated Frenchman—whether it is the history of the French police, the life of Joan of Arc, or the development of Canon law. It is an excellent collection, almost unknown in this country, somewhat similar in its aims to the Penguin Books, but evidently still more varied. Strangely enough, art history and art appreciation play only a very secondary part in "Que Sais-Je?" Yet the present essay,



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which runs the risk of being buried in the collection, is one of the most valuable of the series.

The title is perhaps misleading in the sense that it promises less than Mr. Verlet gives us: *L'art du Meuble à Paris au XVIIIe Siècle* is really a history of the Parisian *ébénistes* and *menuisiers* at their most glorious period. In spite of the researches of Salverte and Vial, and of course of Mr. Verlet himself, this was a difficult task. Little is known of the daily life of the French artisans. Yet Mr. Verlet has succeeded in giving us what surely will be the definitive work on the subject. Vial, Marcel and Girod had already taken advantage, it is true, of most of the documents to be found in Parisian archives. Mr. Verlet went farther, by studying, with the care that only a former *Chartiste* can give, the files of the *Garde-Meuble* and the intricate, everchanging rules and regulations of the various guilds. The slender volume (117 pages) is therefore a mine of miscellaneous information, which no American scholar at least could hope to gather in this country. The first four chapters are devoted to the practical side of the *Menuisiers-ébénistes* lives, the difficulties they encountered in 18th century Paris, as well as the privileges attached to their corporation. Particularly valuable are the sections given to the foreign *ébénistes*, so numerous at that time in Paris, from Crespi le Romain to Van Risen Burgh. Only the last chapter answers the promise of the title; it is also from the connoisseur's point of view perhaps the most valuable. In thirty pages Mr. Verlet analyzes, certainly more thoroughly than any of his predecessors and with greater sensitivity, the reasons for the greatness of the Parisian craftsman. In spite of the lack of illustrations, a basic work on the subject.

RICHARD J. KOKE, "John Hill, Master of Aquatint, 1770-1850",  
*The New-York Historical Society Quarterly*, Volume XLIII,  
No. 1, 1959.

It has not been our usual custom in the past to review magazine articles in these notes, even when of great value. However, this reviewer feels that mention in these pages of important and lengthy articles on the least known aspects of American art—the graphic arts—may not be out of place. "John Hill, Master of Aquatint," in its seventy pages, gives all the possible information, much of it unpublished or formerly undigested, on the English-American artist, who remains with William Bennett the most important engraver of early 19th century America. The first part of Mr. Koke's essay describes John Hill's work in England, with its Georgian charm and Georgian perfection of technique, in particular in connection with Pyne's *Microcosm* and Ackermann's *Microcosm of London*. More important is the long chapter on Hill's American career. As the author says, when Hill arrived in Philadelphia (in 1816) aquatint was still an undeveloped medium in the United States; "it was left for Englishmen like Hill and William James Bennett—another of Ackermann's engravers who also emigrated in 1816—to develop the art to perfection in America."

John Hill's two most famous and ambitious works are *The Picturesque Views of American Scenery* (after Joshua Shaw) and the *Hudson River Portfolio* (after W. G. Wall), which Mr. Koke studies more thoroughly than has been done before,

with copious notes and a valuable analysis of the various states. Yet it would be unfair to Hill not to mention his other artistic efforts: his original paintings (which the author reminds us were much admired in the exhibition of the newly formed National Academy of Design) and "the least known and loveliest of Hill aquatints," the nineteen plates for Fielding Lucas's *Progressive Drawing Book*. To these, and many other little-known works by Hill, Mr. Koke devotes much of his essay, one of the most thorough studies of an American engraver yet published.

HUBERT LANDAIS, *Les Bronzes italiens de la Renaissance*. L'Oeil du Connaisseur series, Paris, Presses Universitaires de France, 1958.

"L'Oeil du Connaisseur" is a comparatively recent series of short volumes, planned rather fearlessly to answer the needs, as the jackets state, of "l'Expert et l'Amateur." Whether they are studies of 18th century French furniture (Pierre Verlet), Greek vases (François Villard), Chinese ceramics (Daisy Lion-Goldschmidt) or Greek bronzes (Jean Charbonneaux), these volumes are uniformly excellent and deserve to be better known in the United States, with its growing public of earnest *petits collectionneurs*. The latest addition to the series is also perhaps the most needed and the most timely, and certainly one of the most useful.

Mr. Landais' *Les Bronzes italiens de la Renaissance* follows in its main divisions the usual pattern of the group. An important chapter is given to the study of techniques, basic in such a series, while the second part of the volume is a history of the craft (in Italy only, as the title indicates: let us hope that Mr. Landais will soon give us his views on French bronzes of the 16th and 17th centuries, since almost nothing is available). The last fifty pages from the collector's point of view will probably be the most helpful: there is nothing more difficult to describe than the problems of attributions of Italian bronzes and the still more complex problems of authenticity, or at least of priority of *tirages* in an art which soon became an industry. Mr. Landais at least gives the elements of methodical study, interspersed—as it should be—with numerous warnings against the *demi-faux* (as the author describes them), such as those of the Crozatier factory in the 19th century, and those far more dangerous (and in themselves quite appealing) of the preceding century. Perhaps by contrast with the high quality of the text, however, the illustrations of the forgeries are disappointing. They are too few and too obvious. The latter handicap is perhaps unavoidable for many reasons, but how useful would be reproductions of some at least of the Crozatier *demi-faux*, and of the most recent forgeries (the most deceiving according to Landais). In any case, it is impossible to overemphasize the general usefulness of the volume, its charm and clarity, and the importance and validity, which should at least be mentioned, of the *hypothèses*, as Mr. Landais calls them, and new attributions offered by the distinguished young French curator.

LEONIE VON WILCKENS, *Tageslauf im Puppenhaus*. Bürgerliches



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Leben vor dreihundert Jahren. Nürnberg, Bibliothek des Germanischen National-Museums, 1956.

A dollhouse dated 1639 is not and never was a toy for little girls; it was intended to teach growing daughters their duties as the future mistresses of households. It was therefore indispensable that such a model house contain everything, large and small, that was needed in a real establishment. Today such miniature houses are valuable documents, for all too little is preserved of the actual implements that made up a bride's trousseau, and the many things that a well-to-do family required for a life of comfort.

Several dollhouses are preserved in the museums of England and continental Europe. When the front wall is removed we see even more of the goings-on inside than was granted to Le Sage's Don Cleophas during that memorable night flight, when Asmodeus, *le diable boiteux*, took off for him the roofs of the houses of Seville. But this is the first time that such a house has been made the subject of a well-rounded volume, with handsome photographs of each room and many illustrations of comparative material throughout the text. This is a real work of love; it reads delightfully and at the same time gives much reliable information. Our thanks go to the author, Dr. Leonie von Wilckens.

The particular house selected by her for this description is one of four preserved in the Germanic Museum at Nürnberg. It measures about seven feet, six inches in height and is fitted with a removable wall with windows and a front door. The fifteen rooms contain more than a thousand objects of small and miniature size, many of them movable. Nothing is forgotten and, almost incredible, nothing appears to have been lost in the three hundred and twenty years of its existence. There are toys for children and grown-ups, backgammon and checker boards, and sets of playing cards; a well-fitted kitchen with pots and pans; a laundry and a cellar with many barrels, even with its separate entrance; a stable for a cow and two horses. A handsome garden behind the house is indicated, its existence is left to the imagination for we only glimpse it through a window at the far end of the entrance hall.

The first floor over the mezzanine has a large kitchen, probably very comfortable on cold winter mornings, and the main livingroom. The parents' bedroom and an elegantly fitted sittingroom occupy the second floor. The attic probably accommodated the children and the maidservants. Forty plates illustrate many details and are accompanied by short captions which form a running commentary. The last plate is reserved for a parrot who, from his cage hanging in the stairway, may have bid welcome to visitors. Preceding the plates is a lavishly illustrated general account, with descriptions based on contemporary documents, letters, bills, etc. These descriptions will prove valuable for students who up to now often have had difficulty in their research. We are told that the floors were mostly of stone, sometimes of marble, but for livingrooms and bedrooms wooden floors were commonly used. The walls were wainscoted to three-quarter height, then followed a strip of whitewash, sometimes hung with paintings or adorned with ceramic and metal plates. The windows were generally fitted with wooden shutters; even in the seventeenth century window curtains are rarely found. Whenever curtains are mentioned they are those of the four-poster beds.

Around the walls cabinets and chests were ranged, which served also as benches. Often a daybed was built out from the wainscoting and fitted with mattresses and cushions with embroidered covers. Towards the end of the sixteenth century came the fashion for expensive pressed and painted leather, the forerunner of wallpaper. Stoves, elaborately built of glazed tiles, were preferred to open fireplaces. The author's elaborate description of furniture and movable household goods is beautifully illustrated with several large reproduction details from a 1625 watercolor of the house owned by the Order of Teutonic Knights at Nürnberg, and with pen drawings and woodcuts from many sources.

Truly, this book is as instructive as it is delightful to read. These dollhouses are "neither a mere toy nor copies of real houses... They are a mirror of their time... and, better than a casually preserved piece of writing, they give us a lasting impression of home life three hundred years ago." We are grateful to the author for sharing her pleasure with us.

ADÈLE COULIN WEIBEL

*Aus dem Danziger Paramentenschatz.* Nürnberg, Germanisches National-Museum, 1958.

Dr. Leonie von Wilckens' interests are not limited to dollhouses; they embrace, above all, the wide field of textile art. This is her catalogue of a truly wonderful exhibition arranged to show the treasure of vestments which had been donated to the parish church of Our Lady at Danzig between the fourteenth and sixteenth centuries by its patrons, members of the patriciate and rich merchants. These vestments were salvaged in 1945 and are now preserved at Lübeck.

A *catalogue raisonné* of the entire collection was compiled by Walter Mannowsky and published in 1932/33. That eagerly awaited publication was immediately appropriated by the libraries of Europe and America. The appearance of this handy catalogue is all the more welcome because Dr. von Wilckens has not merely incorporated the findings of Mannowsky but has composed her own version which is considerably enriched through her far wider knowledge of the evolution of textile art.

She begins her congenial task with a compact history of the City of Danzig and the Church of Our Lady, "St. Mary's Church," and the foundation and growth of its unique treasure of vestments. These belong mostly to the later half of the fourteenth and the fifteenth centuries and encompass silk fabrics from the Mongol Empire of Asia, the Near East, Italy and Spain, and embroideries, especially from England and the German centers, the Rhineland and Bohemia, later also of local workmanship.

At St. Mary's Church not only the main altar but each one of the fifty altars owned its separate collection of vestments and furnishings, gifts of their special patrons and guilds, as well as private individuals. Thus, "gold, silver and silk, pearls and precious stones accumulated at the altars, for the service of God." That this treasure has been preserved through four hundred years is due largely to the fact that, when Danzig became a stronghold of the Protestant creed and had no longer any use for these objects, those in charge of them packed them up and hid them away, and thus saved them for posterity and our grateful enjoyment.

The Nürnberg *Catalogue* lists a little more than a hundred

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specimens; it follows the chronological arrangement of Mannowsky and indicates his number with each piece. This will enable the reader to find without difficulty the magnificent plates which illustrate each fabric, often with details, in Mannowsky's huge work. Dr. von Wilckens gives in her *Catalogue* full descriptions with individual annotation. It deserves to be read carefully. Twenty-one well chosen new photographs add prestige to the publication, of which it can truly be said that it sets a model example.

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## RECENT PUBLICATIONS IN THE FIELD OF ART

FERDINANDO BOLOGNA, *Francesco Solimena*. Naples, L'Arte Tipografica, n.d.

KARL BUSCH and HANS REUTHER, *Welcher Stil ist Das?* Stuttgart, W. Spemann Verlag, 1958.

JEAN CHARBONNEAUX, *Les Bronzes Grecs. L'Oeil du Connaisseur* series. Paris, Presses Universitaires de France, 1958.

D. T. DEVENDRA, *Classical Sinhalese Sculpture*. London, Alec Tiranti, Ltd., 1958.

T. ENESCU, *Camil Ressu*. Academia Republicii Populare Romane, Institutul de Storia Artei. Bucharest, 1958.

EDMUND J. FITZGERALD, *Painting and Drawing in Charcoal and Oil*. New York, Reinhold Publishing Corp., 1959.

ARTHUR N. FOXE, M.D., *Catherine Eden Moore, A New Full-Length Gainsborough*. New York, The Monograph Editions, 1958.

*French Drawings from American Collections: Clouet to Matisse.*

New York, The Metropolitan Museum of Art, 1959.

JOHN GLOAG, *Guide to Western Architecture. An Evergreen Encyclopedia*. New York, Grove Press, Inc., 1959.

LLOYD GOODRICH and JOHN I. H. BAUR, *American Expressionists: Doris Caesar, Chaim Gross, Karl Knaths, Abraham Rattner*. New York, Frederick A. Praeger, Inc., 1959.

BRUNO GRIMSCHITZ, *Johann Michael Prunner*. Vienna, Verlag Anton Schroll, 1958.

WILLIAM S. HECKSCHER, *Rembrandt's Anatomy of Dr. Nicolaas Tulp*. New York University Press, 1958.

LOUIS LABEAUME, *Our Architectural Confusion*. New York, Vantage Press, Inc., 1959.

*Les Primitifs Flamand—Collections d'Espagne II*. Antwerp, De Sikkel, 1958.

JACQUES MATHEY, *Antoine Watteau, Peintures Réapparues*. Paris, F. De Nobele, 1959.



Gold Lacquered Bronze Buddha  
with attendant Bodhisattva  
one holding Sutra and the other  
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*Modern Art—A Pictorial Anthology.* Charles McCurdy, editor. New York, The Macmillan Company, 1958.

*Modern Painting, Drawing and Sculpture Collected by Louise and Joseph Pulitzer, Jr.* 2 vols., 2nd printing. Cambridge, Mass., Fogg Art Museum, 1958.

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